

# THE ILLUSTRATED LONDON NEWS.



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**Taymouth Castle Hotel**

ABERFELDY PERTHSHIRE SCOTLAND

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*Grant's  
Scotch  
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"OF RARE MELLOWNESS"

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INCL. TERMS FROM ONE GUINEA

GOLF 18 HOLES. FAMILY O. HAUSER, PROPRS.

THE ARISTOCRAT  
OF CIGARETTES

# DE RESZKE —of course!



By Appointment

No home complete without  
**JEYES' FLUID**  
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Non-Sediment

**WILLIAM  
YOUNGER'S**

**PLUS 3**  
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**Scotch Ale**

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Riding—Swimming—Mountain Climbing. All Roads Open to Motor Cars.

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BOLS BLANC—for your cocktail.

CREME DE MENTHE—aids digestion.

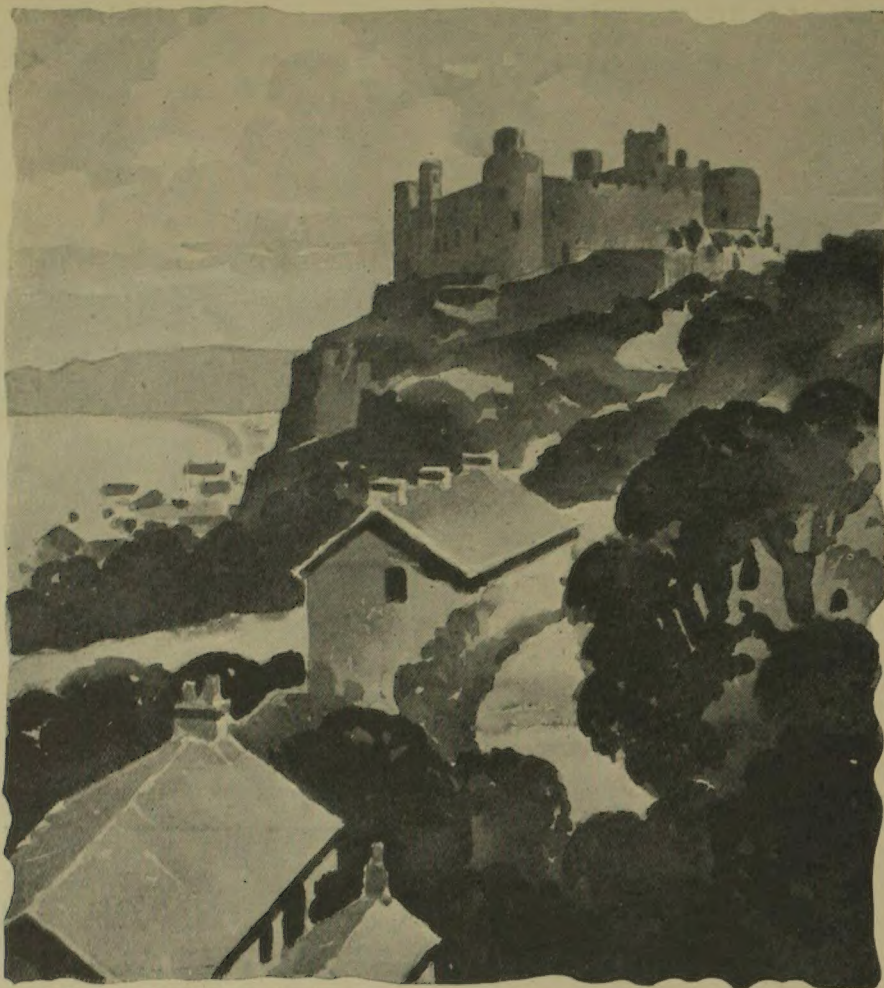
CHERRY BRANDY—warming.

GOLDEN APRICOT—of exquisite bouquet.

V. O. GENEVA (HOLLANDS)—one glass a day







*So much to delight.....  
if your holiday make on the*

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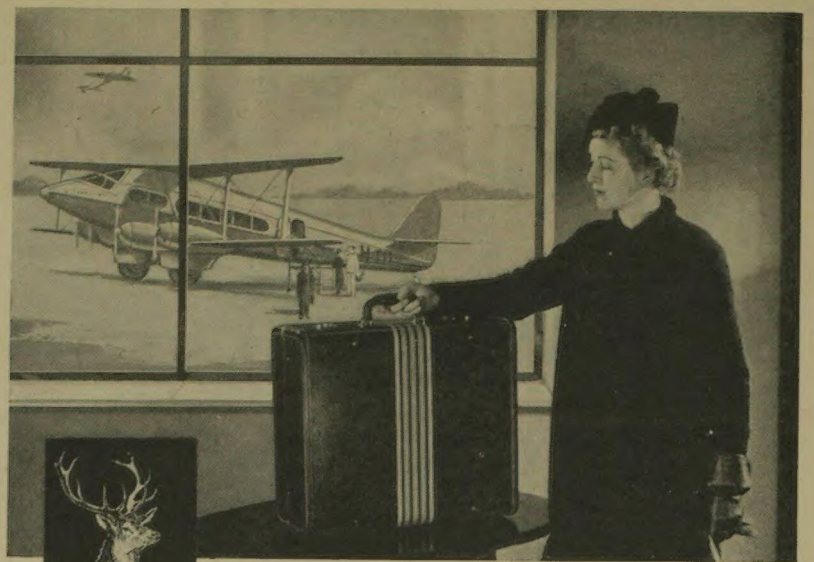
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Perfect with Butter...  
..with a glass of Wine or alone

MADE ONLY BY

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OF CARLISLE ENGLAND

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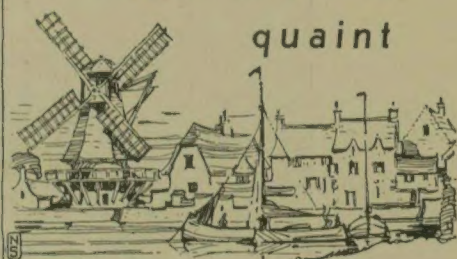
## CRAWFORD'S LIQUEUR SCOTCH WHISKY

*... one of the Good Things in Life!*

### IT COSTS SO LITTLE TO VISIT HOLLAND



The land of so  
much that is  
quaint



HOLLAND AND  
THE ISLE OF WALCHEREN  
VIA

### HARWICH

FLUSHING BY DAY

THE HOOK BY NIGHT

CHEAP WEEK-END  
& PERIOD TICKETS

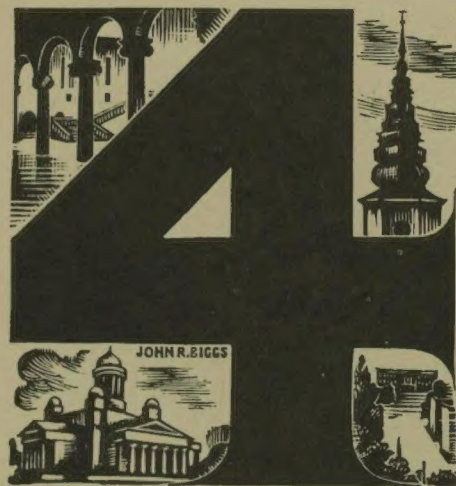
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 6, 1936.



## CAN THE LAWS OF GRAVITY BE OVERCOME? THE FAMOUS YOGA "LEVITATION" TESTED BY PHOTOGRAPHY— A YOGI POISED IN MID-AIR WITH NO VISIBLE SUPPORT BUT A DRAPED STICK WHEREON ONE HAND RESTS.

Here and on two later pages we illustrate an extraordinary act which, like the oft-discussed Indian Rope Trick, appears to defy the laws of gravity. The account of the proceedings comes from a correspondent in Southern India, Mr. P. T. Plunkett, who, with a friend, took the photographs. "They depict," he writes, "an exercise in 'Yoga' known as 'Levitiation.' The man remains poised in mid-air with only one hand resting lightly on the draped pole and no other support whatsoever. I

should like to impress on you that, as I have witnessed this performance with several of my fellow-planters, and on several occasions, I am quite convinced of the total absence of any tricking." Levitation, of course, is well known everywhere as a feat of "magic" performed by avowed illusionists, but they have the advantage of a stage setting as a background for their performances, whereat there was no such prearranged background on the occasion here illustrated.



# AN INDIAN YOGI'S LEVITATION ACT PHOTOGRAPHED : PRELIMINARIES AND ACCESSORIES ; AND THE SUBSEQUENT TRANCE-LIKE RIGIDITY OF THE PERFORMER.



THE YOGI'S ONLY VISIBLE SUPPORT WHILE POISED IN MID-AIR: THE STICK (WHEREON HE RESTS A HAND), AND THE CLOTH IN WHICH IT IS WRAPPED DURING THE PERFORMANCE.

quickly to his bungalow and bring my camera and all the rolls of films I had. When I arrived he explained that we had a chance of photographing the 'Levitation' performance, a subject we had been discussing. I had seen this extraordinary act twice, but had no pictures of it, and whenever I tried to explain it to my friends they were always a trifle sceptical; so here was a chance not to be missed. Pat had not seen this phenomenon and he also wanted some concrete proof. Whilst we were talking on his verandah we could hear the monotonous roll of the tom-tom, an invariable accompaniment of these travelling troupes, so we loaded our cameras and went out into the compound. The time was about 12.30 p.m. and the sun directly above us, so that

[Continued opposite.

THE remarkable photographs here reproduced show further phases of an extraordinary feat of levitation performed by an Indian Yogi, illustrated also on our front page. As there mentioned, we received the photographs from a planter in Southern India, Mr. P. T. Plunkett, who was an eye-witness of the performance. He points out that the subject is of special interest now owing to a recent visit of Major Francis Yeats-Brown (author of "Bengal Lancer") to India to study native life and, among other things, the mysteries of Yogaism. Mr. Plunkett describes the incident he himself saw as follows: "I had just arrived back at my bungalow after a very hot morning out in the Tea Clearings when my bearer handed me a note. It was from a friend, Pat Dove, who lives about 1½ miles away, and was a summons to come

[Continued on left.



SUBBAYAH PULLAVAR, THE YOGI, ENTERS THE TENT AND WRAPS HIMSELF UP IN A WHITE CLOTH. HE CAN BE SEEN DOING THIS BY ALL THE SPECTATORS PRESENT.



BEFORE LEVITATION: THE YOGI LYING IN THE TENT (NOT YET CLOSED) AND GRASPING THE CLOTH-DRAPE STICK NEAR THE LOWER END, BESIDE WHICH IS PLACED A CURIOUS LITTLE "DOLL."

shadows played no part in the performance. The compound was about 80 ft. by 80 ft. each way. In the middle of the square four jungle poles had been stuck into the ground to support a skeleton roof of branches, and standing quietly by was Subbayah Pullavar, the performer, with long hair hanging down over his shoulders, a drooping moustache, and a wild look in his eye. He salaamed to us and we stood chatting to him for a while. He told us that he came from Tinnivelly and that he had been practising this particular branch of Yoga for nearly twenty years, thereby following in the footsteps of many past generations of his family. We asked his permission to take photographs of the performance, and he gave it willingly, thus dispelling any doubt as to whether the whole thing was merely

[Continued below.



AFTER LEVITATION—SO RIGID THAT FIVE MEN COULD NOT BEND HIS LIMBS: THE YOGI (WITH EYES SHUT, AGAIN GRASPING THE STICK'S LOWER END) AFTER REMOVAL OF THE TENT, WITHIN WHICH HE HAD DESCENDED TO EARTH AGAIN.



THE TENT CLOSED DURING THE YOGI'S ASSUMPTION OF THE LEVITATED POSITION (AND AS IT APPEARED DURING HIS SUBSEQUENT DESCENT): SILENT SUSPENSE FOR THE SPECTATORS, WITH NO SOUND BUT THE BEATING OF A TOM-TOM BY ONE OF HIS ASSISTANTS (LEFT BACKGROUND).

a hypnotic illusion. The camera always shows up that type of performance. The beating of the tom-tom had been heard by coolies working in an adjacent field and a hundred or so had quietly crept into the compound. Pat knew that in return for a free performance they would work overtime in the evening, so he allowed them to stay. With several gentlemen from a neighbouring village, the coolies and ourselves, we mustered about 150 witnesses to watch the performance and eliminate risk of trickery. Everything was now ready. Subbayah Pullavar had marked out a

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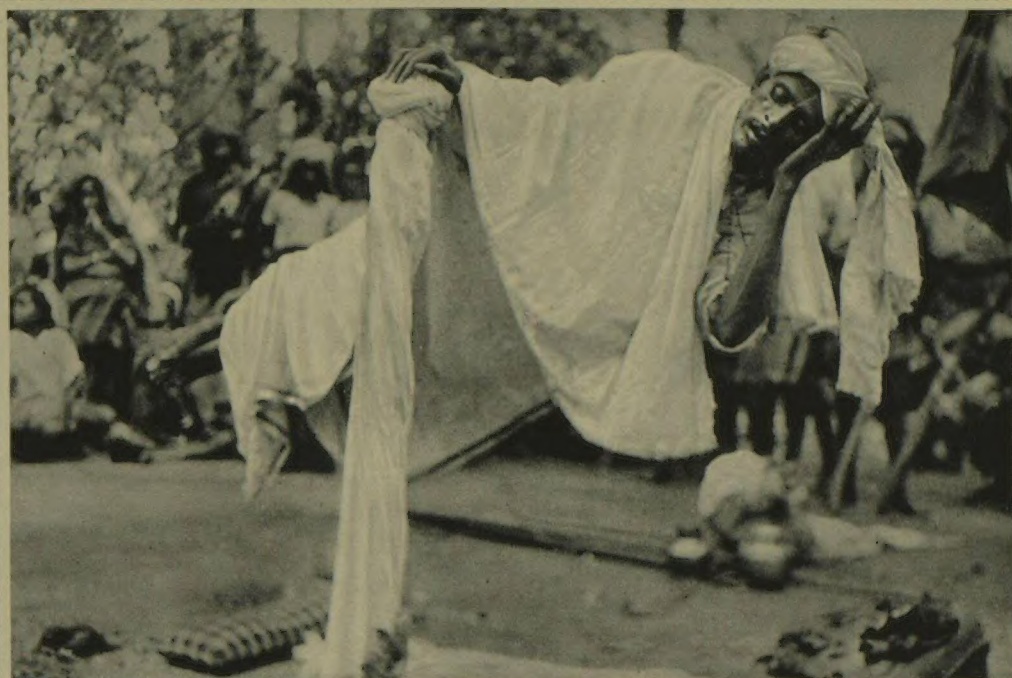
**"HORIZONTAL IN THE AIR FOR ABOUT FOUR MINUTES":****A REMARKABLE PHOTOGRAPHIC RECORD OF AN INDIAN YOGI'S ACT OF LEVITATION—AN UNEXPLAINED PHYSICAL MYSTERY.**

AFTER REMOVAL OF THE TENT, WITHIN WHICH HE PREPARED FOR THE FEAT: THE YOGI IN THE LEVITATED POSITION—A BACK VIEW, SHOWING THE BASE OF THE CLOTH-DRAPED STICK THAT SUPPORTED ONE HAND.

*Continued.*

circle close around the tent under which he was going to 'levitate,' by pouring water on to the floor of the hot and dusty compound. His instructions were that nobody with leather-soled shoes was to go inside it. The accompanying pictures tell the story of what happened, and I need only mention what steps we took to see that there were no 'illusions.' When Subbayah's assistant told us it was nearly time for the tent to be removed, we took up our positions one on each side of the covering just outside the ring, and photographed every position of the performer and from every angle. When the tent had been removed I held a long stick, and from outside the circle

*[Continued below.]*



POISED HORIZONTALLY IN MID-AIR WITH ONE HAND RESTING ON THE TOP OF A CLOTH-DRAPED STICK, WHICH FORMED HIS ONLY VISIBLE SUPPORT: THE LEVITATED YOGI (APPARENTLY IN A CONDITION OF TRANCE) SEEN FROM IN FRONT.



WITH THE RIGHT HAND PLACED ON THE TOP OF THE CLOTH-DRAPED STICK AND THE REST OF THE BODY LYING, OTHERWISE UNSUPPORTED, HORIZONTALLY IN THE AIR: A HEAD-TO-FEET VIEW OF THE YOGI IN THE POSITION OF LEVITATION.

My Indian friend has practised only the lesser exercises of Yoga, so he may not be representative of the thought of the whole. It is a fascinating theory (as he explained it), and shows that breath control is one of the principal practices in Yoga. The greatest object of all true Yogas is to have such complete hold over mind and body that they are able to cut adrift from this world and concentrate on the spiritual life to the exclusion of all else. . . . The first lessons of Yogalism are to attain perfect bodily health. . . . Yogalism is the result of experiences in mind and body dating back several thousand years."



SUBBAYAH PULLAVAR (THE YOGI) IN THE LEVITATED POSITION WITH NO VISIBLE SUPPORT EXCEPT THE CLOTH-DRAPED STICK WHEREON HIS RIGHT HAND RESTS: A FEET-TO-HEAD VIEW.

still in a horizontal position. He took about five minutes to move from the top of the stick to the ground, a distance of about 3 ft. Evidently we were not meant to see this part of the performance, or it would all have been done in the open. The performer, whilst he is in a state of mental and bodily abstraction, is under a trance or stupor and becomes stiff as in the state of 'rigor mortis.' When Subbayah was back on the ground his assistants carried him over to where we were sitting and asked if we would try to bend his limbs. Even with the assistance of three coolies we were unable to do so. It was only after Subbayah had been massaged for five minutes and had cold water poured over his head and down his throat that he returned to normal. This performance is entirely physical and cannot be attributed to what is termed the 'supernatural' mysteries of the East. An Indian friend of mine, who has spent most of his life on pilgrimages throughout India, explained how the body is controlled after years of practising this particular branch of Yoga. His terms were those used in ordinary medical practice.

*[Continued above on right.]*



SHOWING (AS IN SEVERAL OTHER PHOTOGRAPHS) THE RIGHT HAND RESTING ON TOP OF THE CLOTH-DRAPED STICK: ANOTHER VIEW OF THE YOGI, WITH CLOSED EYES, LEVITATED ABOUT THREE FEET FROM THE GROUND.





By G. K. CHESTERTON.

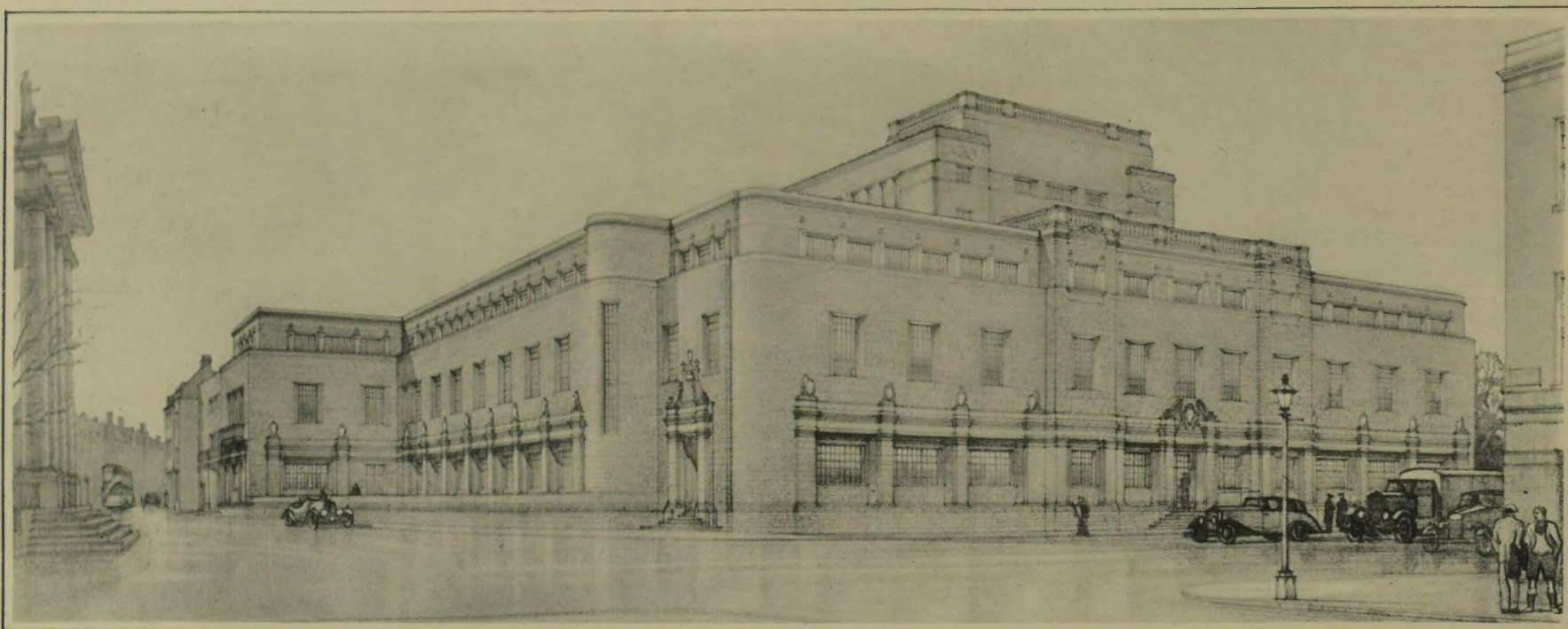
I HAVE been wandering about in the South of France, reading hardly anything except French newspapers, which, by the way, are almost invariably worth reading. It is doubtless a Latin eccentricity, but they attach more importance to how a thing is written than to how it is printed. But everyone will understand, and certainly the French themselves would be the first to understand, that anything coming to such a wanderer, however indirectly, from his own country, has an instant and imperious challenge to the emotions, which mere internationalism can never destroy or even define. And I found in a remote hotel, with a reaction amounting to tears, an ancient copy of a very modern London weekly paper, largely devoted to literary reviews, and raising a question for which I am always seeking the answer. I have no idea how old the issue was; but it was certainly subsequent to Queen Victoria's Coronation, and even to her death; because a prominent feature was a review on a book about

myself that in this respect there is more intelligence in the instinct both of its antagonists and its admirers. I fancy that there really was something human and historic that can really be called Victorianism; though it is very difficult to define rightly, and it is almost invariably defined wrongly. Certainly, in the mere modern impatience which calls it stale and stuffy, it is defined utterly wrongly.

The critic, whose criticism I have taken for a text, indulges once at least in this shallow and conventional contempt. He puts it in the form of saying that he remembers being asked to reverence the works of Mrs. Hemans, and that he is not going to regret a past which he apparently presumes to have treated that poetess as a prophetess. Now, whatever be the sense in which we can accept or refuse the traditions of that time, this sort of thing has no sense at all. If he has got all his notions of the nineteenth century from the works of Mrs.

Europe. He did not lose his self-satisfaction; I fear he has not lost it yet. But it was not satisfaction in the sense of security of mind. The Englishman was already puzzled, if only subconsciously, even in the time of Thackeray and Bulwer Lytton; and it seems to me that he has gone on being more and more puzzled ever since.

In short, it was a time of transition; and most emphatically not a time of stagnation. That is not to say that it might not have been happier in stagnation; but anyhow it was not really happy in transition. It was a very curious mixture of two things: the remains of what had hitherto been a system of Puritanism, with the incessant infiltration of what may be called Romanticism. The notion of summing-up half the nineteenth century with the name of Mrs. Hemans will be instantly corrected by merely mentioning the name of Mrs. Browning. Mrs. Browning's verse was never completely strong, and



TO PROVIDE STORAGE FOR FIVE MILLION BOOKS: THE PROPOSED BODLEIAN BUILDING IN BROAD STREET, OXFORD, DESIGNED BY SIR GILES GILBERT SCOTT.

The plans for the new Bodleian building will be explained in detail by Bodley's Librarian to the Library Association at its annual Conference, at Margate, on June 10. It is intended to begin clearing the site next December, and the building will probably take three years to erect and be completed by the end of 1939. An official descriptive note states: "The building is planned as a solid block, 172 feet square. It will be a steel-framed construction, with floors of reinforced concrete and walls of brick faced with stone. It has been designed as an annexe to the existing library, with

which it will be united by a tunnel beneath Broad Street containing a mechanical book-conveyor. The extra accommodation required for readers is to be provided by a redistribution of the rooms of the Old Bodleian building, and the primary purpose of the new building is storage. But space has also to be provided for experiments in library administration. It has, therefore, been designed as a central book stack surrounded by a range of rooms three stories high. . . . The eleven decks of the stack will in all provide a storage capacity for about five million volumes."—[Drawn by Jasper Salway.]

"The Victorians." And, naturally, we never called ourselves Victorians while we really were Victorians. On the other hand, since I neglected to note the date, it may really have been a quite recent date; and the book in question may be the very latest work on the subject. It may be the latest; but I rather doubt whether it will be the last. For the Victorians, whatever else they were, were people whom the new generation may have managed to despise, but have certainly never managed to dismiss. The same age which boasts of having broken away finally from Victorianism is the age which it seems impossible to restrain from writing plays about Browning, books about Brontës, lives of such very limited and localised Victorians as Palmerston and Disraeli; and, above all, a permanent Victorian torrent of books about Queen Victoria herself. In the days dismissed as Victorian, nobody could have dreamed that Prince Albert would ever become so important an historical figure again. Look up the early volumes of *Punch*, and see what the writers made of the Prince Consort then; and you will hardly find it credible to read what Miss Sitwell, or Mr. Laurence Housman, or even the late Lytton Strachey, have made of him now.

That is perhaps the first and queerest thing about the present phase. It set out avowedly to be anti-Victorian, and on many points it has become more Victorian than the Victorians. Of course, the arbitrary title covers such a vast variety of names and types and tendencies that it may be said that it is futile in any case to treat it as a whole; but I think

Hemans, he might just as well get all his impressions of the eighteenth century from the works of Miss Hannah More. He can hardly be surprised if admirers of Swift or Smollett are unaffected by the latter example, or admirers of Dickens or Trollope by the former. But there is a certain pervasive misrepresentation which may well be called the Hemans Complex. There is, in other words, a wonderfully widespread impression that the Victorian Age was very solid or stolid; either in virtue or else in hypocrisy. This is, especially over the great part of the period, quite surprisingly untrue. Whatever most of the Victorians were, they were not at rest. Of course they had their virtues, and most certainly they had their hypocrisies; but the whole point about them was that they were not at rest in either. They still had a religion, but they were always excusing it; explaining it; and very frequently explaining it away. They already had religious doubt; but only in a very few of them was the doubt ever allowed to become denial.

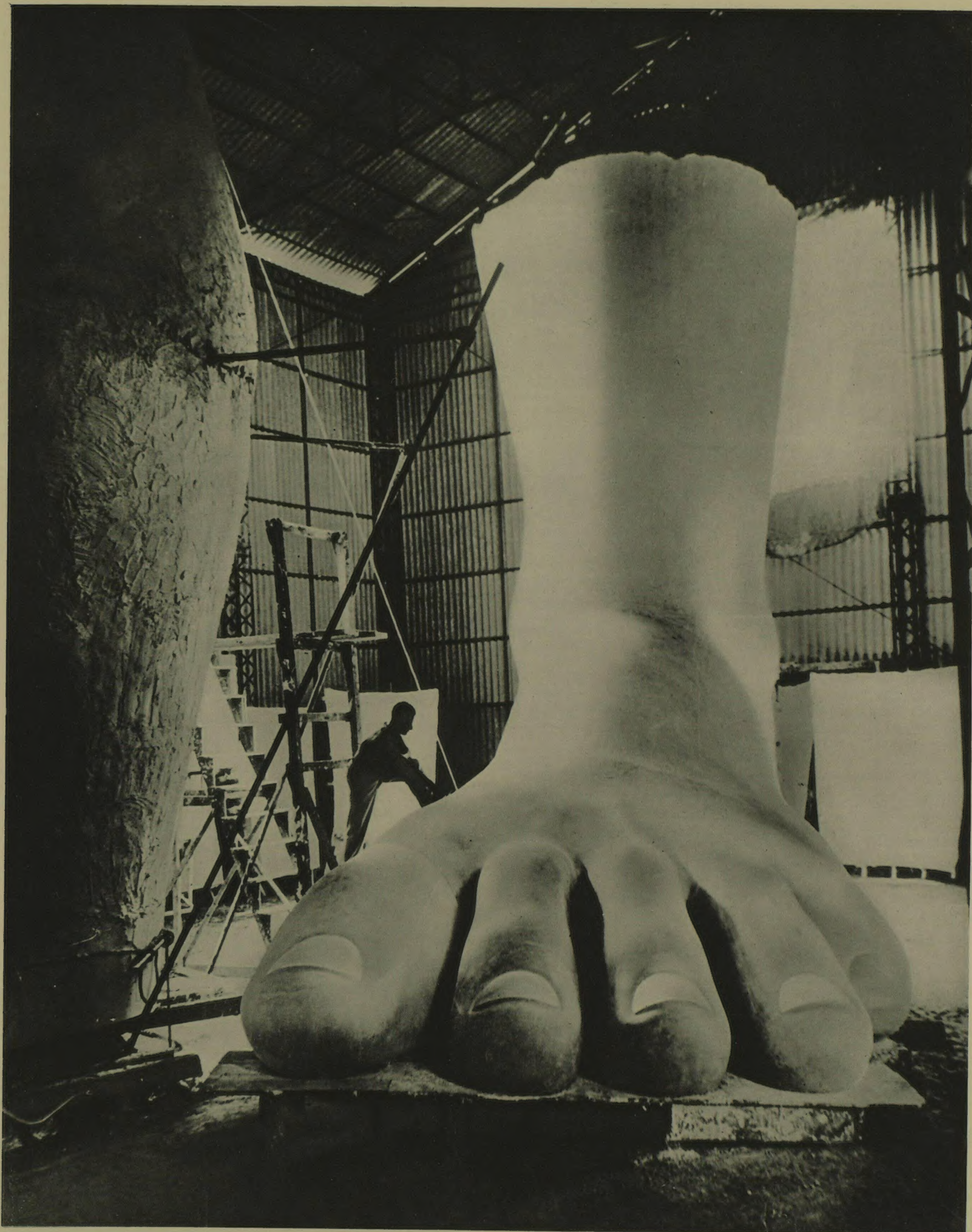
The Englishman was patriotic even to excess; but not to the point of ease in excess; like the eighteenth-century farmer who still figures in our caricatures as John Bull. He boasted against foreigners, but he had become conscious of the existence of these horrid little creatures; and the Victorian authors really plagued him with foreigners, like a scourge of locusts or wasps. Carlyle was always throwing Germany at him; Browning was always throwing Italy at him; Matthew Arnold really threw all Europe at him, as if he were the least instructed person in

it was sometimes decidedly weak; but, whatever it was, it was not prim or pallid or composed of prunes and prisms. Sometimes she rather resembles Victor Hugo in being weak through sheer violence; through straining too much after emotional emphasis or pictorial sensationalism. She was simply one of those Victorians of Puritan origin who were swept away on the flood of the Romantics.

Another great woman of the period illustrates exactly the same combination. For this is why "Jane Eyre" remains as a real red-hot testimony to the time; precisely because of the contrast between the prim and prosaic little governess that she was supposed to be, and the wild and almost anarchic emotion that filled her from within. But though I have used the word "anarchic," it is not the right word, for she was one of those who might break a law, but could not ignore it. And she recognised right and wrong, not only because she had been a Puritan, but also because she was a Romantic. That was the point about romanticism, as compared with much modern realism. The Romantic was always a moral writer, even when he was an immoral writer. A fine French critic, M. Mauriac, has said: "The Romantics were the corrupt children of Christianity." I should not put it so harshly; but it is very much more true than talking of the Victorians as smug, contented Christians. The Victorian Age was really a violent collision and struggle; a meeting-place of two furious onslaughts, but so interlocked and straining that, at this distance from it, it seems to be standing still.



# A STATUE 265 FT. HIGH FOR MUSSOLINI'S FORUM! FASCISM PERSONIFIED.



**"HE DOTH BESTRIDE THE NARROW WORLD LIKE A COLOSSUS; AND WE PETTY MEN WALK UNDER HIS HUGE LEGS":  
THE FEET OF A GIGANTIC STATUE TO BE ERECTED IN ROME, WITH THE SCULPTOR DWARFED BY ITS TOES.**

The Italian sculptor Signor Bellini is here seen at work in his studio on one of the feet of a gigantic statue, 265 ft. high, which the Balilla organisation is to erect (in bronze) in the Forum of Mussolini at Rome, to commemorate the foundation of the Empire. The statue, it is stated, will be symbolic of Fascist Italy. How far it will be an actual portrait or not seems at present uncertain. The Rome correspondent of "The Times" writes: "This colossal statue appears to be identical with that which was originally intended to represent Mussolini,

and to stand on a shoulder of Monte Mario, overlooking the Forum of Mussolini. As long ago as February of last year it was reported that the head, feet, and legs as far as the knees had already been cast. Unless, therefore, a fresh head is substituted for that already finished, which was said to be about 30 ft. high and as big as a house, the figure is likely to bear a strong resemblance to the Duce." The vast proportions of the work can be realised by comparing the diminutive size of the sculptor in relation to the foot beside which he is seen.



## PAGEANTRY AND WARFARE IN THE ALDERSHOT TATTOO.



THE QUEEN'S OWN ROYAL WEST KENT REGIMENT IN THE UNIFORM IT USED TO WEAR AS THE 50TH FOOT: MEN WHO RE-ENACT THE RANGOON RIVER EXPEDITION OF 1824 IN THE ALDERSHOT TATTOO.



THE STORMING OF THE STOCKADES AT DALLA IN THE RANGOON RIVER EXPEDITION OF 1824: A MARTIAL SCENE RE-ENACTED AT THE TATTOO; SHOWING THE 50TH FOOT IN CONFLICT WITH BURMESE WARRIORS.

The immense annual success of the Aldershot Tattoo, which is now firmly established as one of the most popular open-air spectacles of the English summer, is likely to be repeated this year. Those who are responsible for its production have determined that its items shall be no less magnificent and spectacular than before, and have made use of several technical improvements, notably in the lighting, to ensure that this year's Tattoo shall, as usual, outdo its predecessors. As last year, there are to be eight public



THE GRAND FINALE PAGEANT OF THIS YEAR'S TATTOO: EDWARD I. PRESENTING HIS INFANT SON TO THE WELSH PEOPLE AS THE FIRST PRINCE OF WALES IN 1284—A MAGNIFICENT MEDIEVAL SPECTACLE.



THE ROYAL WEST KENTS IN THE ATTACK ON THE STOCKADES—WEARING THE UNIFORM OF THE 50TH FOOT, THE FORMER NAME OF THE REGIMENT: PALM-TREES AND BAMBOO FENCING TO REPRESENT THE BURMESE SCENE.

performances in the famous Rushmore arena—on the nights of June 11 to 13 inclusive and of June 16 to 20 inclusive. In addition, there will be a full-dress rehearsal on the night of June 10, to which the public will be admitted at reduced prices, and a children's daylight rehearsal on June 9. These photographs, obviously, were taken during a previous daylight rehearsal, and only suggest the full magnificence of the night-time performances. They illustrate two of the principal items in the Tattoo programme. An episode

## THE FIRST PRINCE OF WALES, AND A BURMESE BATTLE.



THE PRESENTATION OF THE FIRST PRINCE OF WALES AT CAERNARVON IN 1284—THE GRAND FINALE PAGEANT OF THE ALDERSHOT TATTOO: KING EDWARD I. AND HIS MEN BEFORE A MAGNIFICENT THIRTEENTH-CENTURY CASTLE.

from the first Burmese War has been chosen as the chief battle scene. It represents the storming of the stockades at Dalla in the Rangoon River Expedition of 1824—an unfamiliar but picturesque adventure in Empire-building. Golden-domed pagodas tower above the primitive Burmese defences, while a fleet of tall-masted men-of-war cover the landing of the British troops. Scarlet-coated infantry attack the native stronghold and finally set it on fire in a spectacular conflagration. The troops taking part include

men of the Royal West Kents, who, in the uniform of the period, represent the 50th Foot, the name by which the regiment was formerly known. In the Grand Finale of the Tattoo is embodied a superb pageant. The scene is the presentation of the first Prince of Wales to the Welsh people at Caernarvon in 1284, when King Edward I. presented his infant son, Caernarvon Castle is finely reproduced in a solidly constructed building of three-ply, paint, and canvas erected on a huge framework of tubular steel.





## THE WORLD OF SCIENCE.



### THE STRANGE NURSING HABITS OF FROGS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE two small ponds; one shallow, the other about 3 ft. deep. This last is now tenanted by swarms of black frog-tadpoles. They appear every year, but never in the shallow pond. Is this because frogs possess some dull, vague sense of "awareness" that in the deeper water they will be secure against the time when probably ice some 3 in. thick may cover their retreat, and that in the deeper water there is safety? Again, on the return of spring, do they shed their spawn there because they happen to be living there; or do they, of more or less "set purpose," avoid the shallower water? One would have supposed that the shallower pond would have been preferable, as being more effectively warmed by the sun—when there is any!

The precise reasons for this behaviour are hidden in the mists of time. Habits, like structure, are heritable; the two are indissolubly bound together. When new habits are formed, surely but slowly they are followed by changes of structure, though this may not always be apparent. All depends on the trend of the habit. When, for example, the primitive, shrew-like ancestor of the mole acquired a taste for earthworms, which had to be pursued underground, the intensive use of the fore-limbs in digging gradually changed their shape into great "shovel-feet" we see in the mole of to-day.

But the spawning in the water of our frogs and toads, I may be told, has not affected their bodily shape. This is true. But the circumstances which have shaped the spawning habits of some species of frogs and toads have led to very material changes in the early, tadpole stages of growth, as I shall show; and in some cases to structural changes in the body of the adult. These, however, for the moment at any rate, are of less interest than the astonishing nursery habits of these exceptions to the rule. How these habits came into being, in most cases must remain a mystery. We see only the end of what must have been a long chain of changes.

There are certain Australian tree-frogs of the genus *Hyla* which seem to throw at least some light

blades of grass or to twigs. From these we may pass to the singular habits of two or three species of South American tree-frogs. In Ihering's tree-frog, for example (Fig. 1), the female, carrying the male on her back, climbs up the stem of a plant at the water's edge and clutches hold of a leaf. Both then proceed



1. THE REMARKABLE NEST OF IHERING'S TREE-FROG (*PHYLLOMEDUSA*): THE EGG-MASSSES HELD BETWEEN LEAVES WITH THEIR EDGES BROUGHT TOGETHER TO FORM A FUNNEL, FROM WHICH THE YOUNG FROGS DROP INTO THE WATER BELOW, WHEN THEY HAVE HATCHED.

The male and female of this species of tree-frog hold the edges of a leaf together with their hind-legs, and the eggs are fertilised as they are laid in the funnel so formed. The tadpole stage is passed within the egg, and the young drop out into the water below, transparent as glass, and with glistening green eyes.

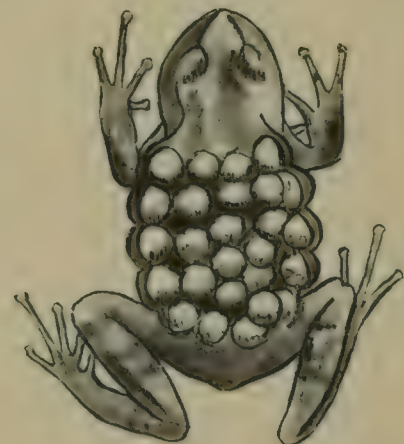
to hold the edges of the leaf together with their hind-legs. Into the funnel thus formed she sheds her eggs, which are fertilised as they leave her, the jelly in which the eggs are embedded sufficing to hold the edges of the leaf together. When about 100 have been laid the funnel is full, and they are left to hatch. But the tadpole stage is passed within the egg. When at last the youngsters drop out of their nursery into the water, they are not black, as our tadpoles are, but transparent as glass, with glistening eyes of a metallic green colour.

The tree-frogs, having lost the aquatic habits characteristic of the frog tribe, show a curious diversity in the preparation of their nurseries. There is a Brazilian species, known as the "Ferreiro," which scoops up the mud in shallow water to form a basin-shaped hollow, the mud being pushed outwards to form a circular wall, or parapet, till it rises above the surface of the water. Into the enclosure thus formed, of perhaps a foot in diameter, the eggs are laid, and so guarded from attack by aquatic insects and fishes. A Japanese species (*Rhacophorus schlegelii*) forms a chamber in damp earth or in a flooded rice-field. After smoothing its walls she expels a secretion which is rapidly worked up into a froth by her feet, and in the middle of this mass of foam she lays her eggs. Here they remain until the foam has liquefied, by which time the tadpoles escape into the water in the stream of liquid which pours out through the tunnel made by the builder.

And now we come to even stranger modes of ensuring the safety of the young. There is the case of a Papuan frog, for instance, where the eggs, about seventeen in all, are pressed into a bunch, over which the male crouches until the eggs hatch. In the midwife toads the eggs are attached to one another, as if on a thread. And as soon as laid, the male winds these strings of eggs round his hind-legs and retreats

to a hole in the ground, emerging by night to feed and to bathe the eggs in dew, or, when possible, in water. As soon as the tadpoles emerge, they are left to fend for themselves. In Goeldi's tree-frog (*Hyla Goeldi*, Fig. 3) the eggs are carried on the back of the female, and are held in position by their adhesive nature. But, as if to make assurance doubly sure, a fold of skin grows up from the back to form a sort of rim round the cluster, as is shown in Fig. 3. In the nearly-related Venezuelan species (*Nototrema pygmaum*) we find an extension of this mode, where the "parapet walls" grow up and over the eggs to enclose them, leaving only a slit between the approaching folds. And in *Nototrema marsupiatum*—the "pouched frog"—we find, as it were, the natural sequence to this. For here the edges of these folds fuse, and form a pouch with a narrow exit behind for the escape of the young, as in Fig. 2.

The Surinan toad furnishes a curious variant on these methods. For here the eggs as they are laid are pushed on to the back of the female by her mate, and here they gradually sink into the skin, which at this time grows thick and soft, so that each lies in a cavity, and here they hatch and remain till the tadpoles have completed their growth and lost their tails. But some frogs take up the burden of their young only after they have assumed the tadpole stage, as in the small frog *Phyllobates trivittatus* of Venezuela and Trinidad, which carries its young on its back, adhering thereto by suckers on the belly. In *Arthrolestes* of the Seychelles, the German naturalist Bauer found an early stage in the development of



3. A FROG WHICH CARRIES ITS EGGS ADHERING TO ITS BACK: A FEMALE GOELDI'S TREE-FROG, SHOWING THE PARAPET OF SKIN FORMED ROUND THE BASE OF THE EGG-MASS AS A GUARD TO PREVENT IT FROM SLIPPING OFF.

this mode of nursing. For here, 1500 ft. above sea-level, he discovered the female of a species of *Arthrolestes* with nine tadpoles on her back, adhering merely by contact of their bellies with the skin of the mother.

More remarkable still is the case of the West African short-handed frog (*Hylambates*), wherein the female carries her eggs in her mouth. In Darwin's frog (*Rhinoderma*), the male carries the eggs in a pouch in his throat, used during courtship as a voice-producing organ, making a sound like that of a little bell. Here some 12 or 15 eggs are carried, and as the tadpoles grow, the pouch stretches till it runs down over the skin of the belly to the groin and upwards to the backbone! We must assume that these strange cases are not so many independent, isolated developments, but so many related links in a now broken chain. They must not, in short, be regarded as mere "curiosities of natural history," but as instances in the evolution of "behaviour," which may or may not be accompanied by structural bodily changes.



2. THE POUCHED FROG (*NOTOTREMA*): A SPECIES WHEREIN THE LOW PARAPET OF SKIN SEEN ON THE BACK OF GOELDI'S TREE-FROG (FIG. 3) HAS GROWN UPWARDS, OVER THE EGG-MASS, TO FORM A CLOSED CHAMBER; WITH A CORNER OF THE COVERING FOLD OF SKIN SHOWN LIFTED (A), TO EXPOSE THE EGGS UNDERNEATH. In this case the young pass their tadpole stage within the egg, and there is an aperture at the back of the egg-pouch (B) by which they escape when mature. But for the clue afforded by the "parapet" of skin on the back of Goeldi's frog, it would have been difficult to imagine how this pouch came into being.

on these problems. The blue and the golden tree-frogs, for instance, lay their eggs in frothy patches which float in the water. But Ewing's tree-frog, also Australian, attaches the eggs to submerged



# OWLS THAT TUNNEL UNDERGROUND FOR NESTING AND "BOB" TO HUMAN VISITORS AT THE ENTRANCE.



SELDOM KNOWN  
TO FLY AT A  
HEIGHT OF OVER  
25 FT.:  
A FLORIDA  
BURROWING OWL,  
WHOSE UNDER-  
GROUND NEST  
WAS ACROSS THE  
ROAD, PERCHED  
ON THE CHIMNEY  
OF A HOUSE.



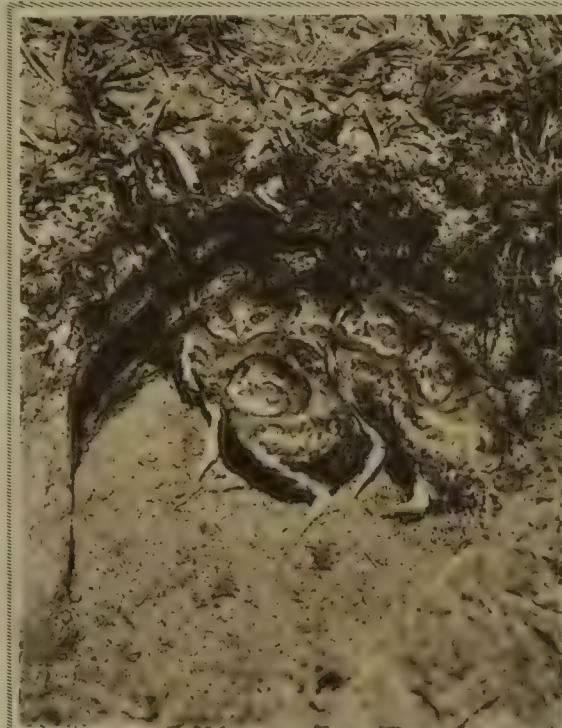
SHOWING THE MARKINGS ON THE WINGS, TAIL, AND  
THE REST OF THE BODY: A PHOTOGRAPH OF A  
FLORIDA BURROWING OWL THAT WAS CAPTURED IN  
THE NEST TUNNEL.



IN THE WELL-BUILT, RAIN-PROOF NEST-CHAMBER,  
OPENED TO TAKE A PHOTOGRAPH: SIX EGGS OF  
A PAIR THAT AFTERWARDS DUG A NEW TUNNEL.



SHOWING THREE OF THE SIX EGGS SEEN IN THE  
ADJOINING PHOTO-  
GRAPH: A FEMALE  
BURROWING OWL  
SITTING ON HER  
SUBTERRANEAN NEST.



IN A NEST-CHAMBER ONLY A FEW INCHES UNDER-  
GROUND AND LIABLE TO DESTRUCTION BY CATTLE:  
YOUNG OWLS HATCHED FROM FIVE OF THE SIX EGGS.



"STRANGE CREATURES OF THE FLORIDA PRAIRIES": A PAIR OF BURROWING OWLS,  
MALE AND FEMALE, STANDING TOGETHER AT THEIR NEST MOUND ON THE KISSIMMEE  
PRAIRIE IN CENTRAL FLORIDA.



OWLISH EXPRESSIONS: FIVE YOUNG BURROWING OWLS—THAT ON THE  
RIGHT INTERESTED IN THE PHOTOGRAPHER, THREE ON THE LEFT WATCHING  
HIS COMPANION, AND THE FIFTH KEEPING AN EYE ON BOTH.

"Strange creatures of the Florida prairies (writes Mr. Schroder) are the burrowing or ground owls, small in size and gentle in nature, the direct antithesis of the more familiar owls. Their homes are in underground chambers, excavated in sandy prairie soil and extending four or more feet underground. At the end of the burrow is an enlarged nest-chamber, where four to seven eggs are laid from March to May. Frequently the nesting venture ends in disaster, for many nests are in cattle-grazing regions, and a hoof crashing through the dome of the nest-chamber will wreck it. Sometimes the owls take over an abandoned burrow of the common gopher tortoise, and the nest will then be deeper, occasionally more than two feet below the surface. I cannot recall having seen any of these birds flying at over 25 feet above the

ground. An owl observed in a South Florida city sub-division was the only one I have seen perched more than a few feet from *terra firma*. It was photographed while a-top a telephone pole and on the chimney of a house, near the nest site. In their prairie home, during the breeding season, the male may usually be found on the mound at the nest entrance, where he acts as a look-out. When Mr. Owl tells his mate that danger threatens, she usually joins him at the nest entrance, where they perform a curious, bobbing sort of greeting to human visitors, keeping this up until they decide that it is no longer safe to stick to their position. Sometimes the female stays with her precious eggs and will not appear at the surface."

—[PHOTOGRAPHS AND DESCRIPTION BY HUGO H. SCHRODER.]



# A Proclamation Concerning His Majesty's Coronation: The Announcement at St. James's— the First of Four Ceremonies Held in London.

AT a special meeting of the Privy Council held at Buckingham Palace on May 26, the King fixed Wednesday, May 12, 1937, as the date of his Coronation. On the following day (May 29) the Proclamation "Declaring His Majesty's Pleasure touching His Royal Coronation and the Solemnity thereof" was read by the Officers of Arms, with time-honoured ceremonial, at four centres in London. It was first read from the balcony of Friary Court, St. James's Palace. In the central group on the balcony, between two Sergeants at Arms bearing golden maces, are seen (from left to right) Norroy King of Arms (Major A. H. S. Howard); the Earl Marshal of England (the Duke of Norfolk); Garter Principal King of Arms (Sir Gerald W. Wollaston, K.C.V.O., reading the Proclamation); and Clarenceux King of Arms (A. W. S. Cochrane). The reading occupied nearly seven minutes. A procession was afterwards formed including, besides those already mentioned, the High Steward of Westminster (Lord Salisbury), Lancaster Herald (A. C. B. Russell), Somerset Herald (the Hon. George Bellie), Chester Herald (J. D. Heaton-Armstrong), Richmond Herald (H. R. C. Martin), Windsor Herald (A. T. Butler), York Herald (A. J. Toppin), Rouge Dragon Pursuivant (E. N. Geller), Portcullis Pursuivant (A. R. Wagner), and Bluemantle Pursuivant (R. P. Graham-Vivian, mounted). The procession moved to Charing Cross, where the Proclamation was read a second time, by Lancaster Herald; and thence to the site of Temple Bar, where a temporary barrier across the street marked the City boundary. There, according to custom, Bluemantle Pursuivant advanced to demand admission, and was met by the City Marshal with the question, "Who comes there?" Having replied in due form, the Pursuivant was conducted to the Lord Mayor, who gave directions to admit the cavalcade. The Proclamation was then read a third time, at the corner of Chancery Lane, by Clarenceux King of Arms. The Lord Mayor and his party then joined the procession into the City, and the Proclamation was again read for the fourth and last time, by Norroy King of Arms, from the steps of the Royal Exchange.



THE PROCLAMATION AT ST. JAMES'S PALACE: GARTER PRINCIPAL KING OF ARMS, SIR GERALD WOLLASTON, STANDING BESIDE THE EARL MARSHAL OF ENGLAND, AND READING THE SCROLL FROM THE BALCONY OF FRIARY COURT.



## ... A VARIETY OF MIXED COMPANIES.

BEING AN APPRECIATION OF

"MOLLY LEPELL, LADY HERVEY": By DOROTHY MARGARET STUART.\*

(PUBLISHED BY HARRAP.)

THIS is a portrait, in an elaborately carved frame, of a talented and gracious woman, who, though she occupies no niche in history in her own right, held a unique place in the polite society of her age and exercised a marked influence on many of her most distinguished contemporaries. It would hardly be accurate to regard her as entirely characteristic of her age, for her intelligence was far beyond that of most women of her day; but in many ways she was the epitome of those elegances which gave to the Augustan period, along with much that was insincere and artificial, its peculiar grace. Miss Stuart is right, therefore, in devoting equal attention both to the woman herself and to the intricate setting of her life: the two together make an eminently faithful and painstaking study of the eighteenth-century milieu, even if the detail is sometimes more conscientious than intrinsically interesting.

Lady Hervey was the admired friend of all the most brilliant personages of her day. There is reason for thinking that Robert Walpole was at one time in love with her, and Horace Walpole was her constant friend and correspondent—indeed, it was he who penned her epitaph, which, though sincerely meant, must surely be one of the most stilted and infelicitous memorial poems in our language. Perhaps the most striking testimony to Lady Hervey's reputation for social distinction is that Lord Chesterfield commended her to his son—when she was then past fifty—as the very pattern of all that was correct and estimable. "She has been bred all her life at Courts, of which she has acquired all the easy good breeding and the politeness without the frivolousness. She has all the reading that a woman should have, and more than any woman need have, for she understands Latin perfectly well, though she wisely conceals it. . . . No woman ever had more than she has 'le ton de la parfaitement bonne compagnie, les manières engageantes, et je ne sçais quoi, qui plait.'" And again: "A propos the word 'pleasing' puts one always in mind of Lady Hervey. Pray tell her . . . that I consider her a pleasing Falstaff, who not only pleases herself but is the cause of pleasing in others." This faculty of "pleasing," seems to have been her greatest quality. Nowadays we should call it "charm," and it was the more remarkable because it was unassisted by any obvious physical attraction.

And yet there was much in her life to sadden her, and, while she professed a desire to see only "the bright side of the lantern," she saw much of the dark side, and her whole philosophy in later life seems to have been one of dignified resignation. As Molly Lepell, she began her Court life, some time before 1716, as a Maid of Honour to Caroline of Anspach, Princess of Wales. Pope, in a well-known letter to the Misses Blount in 1717, roundly declared the life of a Maid of Honour to be "of all things the most miserable." In the hothouse atmosphere of Hampton Court and Leicester House, Molly Lepell's reputation for "pleasing" soared high, and it is a little difficult to gather from Miss Stuart—probably because there is not sufficient evidence—whether or not Molly "pleased" somewhat too ardently and too indiscriminately. At all events, she was acclaimed at this time by John Gay as "youth's youngest daughter," and Rowe sang of her, in ambiguous compliment—

I counted o'er the long, long score  
Of laughing Chloe's lovers.

From the "long, long score," Molly made an unfortunate selection; for in 1720 she married John Hervey, who in

1723 became Lord John Hervey and heir to the Earldom of Bristol (though he never succeeded to the title). Hervey is chiefly known to posterity by the unenviable distinction of having been the subject of Pope's corrosive "Letter to a Noble Lord." He was a man of the worst possible reputation among his contemporaries, especially for a sinister kind of effeminacy. All his life he suffered from a variety of disorders, which were commonly supposed to result from addiction to laudanum, though his father attributed them to excessive indulgence in that "detestable, fatal liquor," tea! Whether self-inflicted or not, Hervey's manifold ailments—which he analysed and recorded with a kind of perverse delight—led to an attitude of almost insane misanthropy. Nobody had the least regard for him except his steadfastly affectionate father, the strange, simple-minded old Earl of Bristol, who is a very well-drawn character in this book. Hervey obtained by intrigue, and held without distinction, the offices of Vice-Chamberlain and Lord Privy Seal; but he is notorious chiefly for his quarrels. As the result of a tenebrous affair, from which it would appear that the political rivals, Robert Walpole (Earl of Orford) and William Pulteney (Earl of Bath), were competing for the favours of Lady Hervey, he fought and was wounded in a duel with Pulteney in 1731. A more humiliating encounter was that which, in foolish conspiracy

with Lady Mary Wortley Montagu, he provoked with Alexander Pope—well known to be one of those dangerous literary animals which, when attacked, defend themselves. The satirist, who had been Molly Lepell's sincere friend and admirer in her Maid of Honour days, spared her husband ("Lord Fanny" and "Sporus") none of his venom. The High World rejoiced and applauded, and when Hervey died in 1743, there was none to regret him except his still-doting father.

And perhaps his wife? We do not know. In her facile and sparkling correspondence, Lady Hervey—always correct!—is extremely reticent about purely personal affairs, and it is impossible to discover how she regarded her husband. A practical proof of conjugality, however, is that she

afterwards, as the Duchess of Kingston, was indicted for bigamy, and gave her name to a celebrated case in the English law of evidence; and she had previously figured in a scandalous suit for jactitation of marriage, to which Augustus was a collusive party. He was also a reluctant witness at the court-martial of Admiral Byng, concerning whose fate Lady Hervey held strong views. The careers of the other children, interlacing with Lady Hervey's own life, are described by Miss Stuart with a degree of detail which is justified by the characteristic manner in which they reflect the period. One of the daughters, Lepell, was, we may imagine, the focus of Lady Hervey's Jacobite predispositions, for Lepell was married to a great-grandson (with bar sinister) of James II.

In an age when, as Miss Stuart points out, feminine education was at its nadir, Lady Hervey was not only singularly well informed, but was a most accomplished writer and stylist. Her correspondence, especially with Lady Suffolk and with her life-long friend, the Rev. Edmund Morris, was voluminous; it is always interesting and often brilliant. Miss Stuart discusses judiciously a curious document, in the possession of the Bristol family, entitled "Character of Mary, Lady Hervey, drawn by Herself at Ickworth, the 20th of January, 1744." It is a piece of ruthless and highly unflattering self-analysis, and it is so inconsistent with all that is revealed of Lady Hervey in her letters and in contemporary estimates of her, that Miss Stuart is probably right in attributing it to another hand. Yet it may be true that this gifted woman, for

all her poise, felt a deep dissatisfaction with the circumstances of her life; certain it is that she was not a happy mortal, and her general attitude towards life was one of disillusionment balanced by tolerance—above all things, made for that "good form" which was her rule of life. "I look upon felicity in this world not to be a natural state," she wrote; and therefore, "I dread to see people I care for quite easy and happy. I always wish them some little disappointment or rub, for fear of a greater." All she hoped for in the way of "felicity" was to be "as little miserable as possible." Her judgments were never severe or malicious, but her wide experience of human nature had left her no illusions about the common motives of mankind. "Don't laugh at me for my vanity. We all have our share of it in some shape or degree, and, take the species as it is, ready made, I question whether vanity is not the most general and powerful motive of the best and most agreeable things we do. . . . All rational creatures are either ashamed or proud of what they say or do. The vanity is equal in each case."

But to consider her cynical would be wholly to misunderstand her. She had too much vitality for the merely negative qualities of scorn and cynicism. In London and Paris and Scotland she took life and "company" with zest, and shone in whatever society she found herself; while in the rural retirement of Ickworth, the Bristol family seat, she was content, for long periods, with the education of her children, with her books, her correspondence, and her reflections. Reflective she was; her letters show innumerable evidences of habitual, shrewd observation, and all readers of them will agree with Miss Stuart that Lady Hervey "did take the trouble to think things out seriously and honestly for herself." Her philosophy of resignation stood her in good stead in the end. In the last years of her life (she died in 1768) she suffered constant and severe pain, and won the admiration of all who knew her by the fortitude ("good form" always!) with which she bore it. A forgotten minor poet wrote of her—

Learn'd tho' no pedant, by reflection sage,  
Smiling thro' pain and beautiful in age.

It was a simpler but happier epitaph than Horace Walpole's cumbrous tropes.

By diligent research in much unexplored material, and by sympathetic and vivid writing, Miss Stuart has recalled to life a woman of the world, who, in her kind, was a masterpiece. This book, however, is more than a portrait; moving in a period which she has already studied deeply and illustrated vivaciously, Miss Stuart reconstructs round Molly Lepell that whole-mannered, hard, unillusioned, yet glittering phase of our social life which was the Augustan Age.

C. K. A.



A LADY WHO WAS ONE OF THE MOST CHARMING FIGURES OF THE AUGUSTAN AGE IN ENGLAND: MOLLY LEPELL, LADY HERVEY—A PORTRAIT PAINTED ABOUT 1764 BY ALLAN RAMSAY; PRESERVED AT ICKWORTH PARK, SUFFOLK.

Molly Lepell was one of Caroline of Anspach's lively Maids of Honour, and, as she herself wrote, "was early thrown into a variety of mixed companies." She was singled out by Chesterfield for praise in his letters; and was a friend of Pope, of Horace Walpole, and David Hume.

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"YOUTH'S YOUNGEST DAUGHTER, SWEET LEPELL": A PORTRAIT OF MOLLY LEPELL PAINTED ABOUT THE TIME OF HER MARRIAGE TO THE NOTORIOUS LORD JOHN HERVEY IN 1720; PRESERVED AT ICKWORTH.



MOLLY LEPELL (EXTREME RIGHT) AND MEMBERS OF HER FAMILY IN AN AUGUSTAN CONVERSATION PIECE: (R. TO L.) LORD MULGRAVE, LADY MARY FITZGERALD, LEPELL PHIPPS (LADY MULGRAVE), CAPTAIN FITZGERALD, AND AUGUSTUS HERVEY.

This charming conversation piece was once attributed to Zoffany, but is more probably the joint work of Liotard and Gravelot. Lepell was the eldest daughter of Molly Lepell and Lord John Hervey. She married Constantine Phipps, Lord Mulgrave. The second daughter, Mary, married Captain George Fitzgerald. Augustus Hervey, the second son, was in the Navy and his ship is seen riding at anchor in the distance. The picture was painted in 1750-51, and is preserved at Ickworth.

bore him four sons and four daughters. Three of her sons, by the deaths of their brothers, succeeded to the Earldom of Bristol. Admiral Augustus, who became the third Earl, was connected with two causes célèbres. He married secretly the notorious Miss Chudleigh, who

\* "Molly Lepell, Lady Hervey." By Dorothy Margaret Stuart. With Illustrations. (George G. Harrap and Co.; 15s.)



## QUETTA, DESTROYED BY EARTHQUAKE, RISING ANEW FROM ITS RUINS.



A PRIMITIVE METHOD OF PULLING DOWN A HOUSE IN QUETTA, WHERE THE OLD TOWN, RUINED BY EARTHQUAKE, HAS TO BE DEMOLISHED BEFORE THE NEW ONE CAN RISE: MEN AND BOYS HAULING AT A ROPE.



UP-TO-DATE AND PRIMITIVE METHODS IN USE SIDE BY SIDE IN THE DEMOLITION OF QUETTA: A TRACTOR PULLING THE STEEL ROPE ATTACHED TO A HOUSE—A CONTRAST WITH THE MAN POWER IN THE LEFT-HAND PHOTOGRAPH.



ACCOMMODATION FOR EUROPEANS WHILE THE WORK ON QUETTA IS IN PROGRESS: THE IRON FRAMEWORK OF A TEMPORARY EARTHQUAKE-PROOF HUT BEING SET UP TO HOUSE ENGINEERS AND OTHER OFFICIALS.



AN EARTHQUAKE-RESISTING HUT NEARING COMPLETION: A ROOF OF CORRUGATED IRON AND BRICK WALLS BUILT ROUND THE IRON SUPPORTS; TO BE LINED WITH MATERIAL RESEMBLING CARDBOARD, MADE FROM SUGAR CANE PULP.

QUETTA, the important garrison town of Baluchistan, which was destroyed by earthquake on May 31 of last year with the loss of about 30,000 lives, is being rebuilt on the original site. Earthquakes have been recurring each new moon; and because of these repeated shocks, which vary much in intensity, it was suggested that the site should be abandoned for another further to the north-west. Research proved, however, that Quetta itself was a safer site than any to the north or north-west; for it is believed that the focus of earthquake activity in Baluchistan is gradually moving in a north-westerly direction, so that, if further

[Continued opposite.



THE REBUILDING OF QUETTA AT AN ESTIMATED COST OF £6,000,000—TO BE COMPLETED, IT IS HOPED, BY 1940: A CRANE LOADING THE DÉBRIS OF DEMOLISHED BUILDINGS INTO LORRIES, WHICH DUMP IT IN THE COUNTRY OUTSIDE THE TOWN.

severe shocks occur, their epicentres are unlikely to be in the same line as the earthquake of 1935. Earthquake-resisting foundations are being dug for the buildings of the new Quetta, so as to give elasticity in earthquake shocks. Before the new city can rise the ruins of the old must be demolished; and these photographs, which were taken recently, show the work of demolition in progress. Both modern and the most primitive methods are employed side by side; and at present it is hard to believe that so tremendous a task as the building of a new city and cantonment will have been completed, as the authorities hope, by the end of 1940.



MEN AT WORK ON THE ROOF OF A HOUSE, REMOVING WINDOWS, RAFTERS, IRON SHEETING, AND OTHER VALUABLE MATERIAL BEFORE RAZING THE BUILDING TO THE GROUND: A NECESSARY PHASE IN THE WORK OF DEMOLITION.

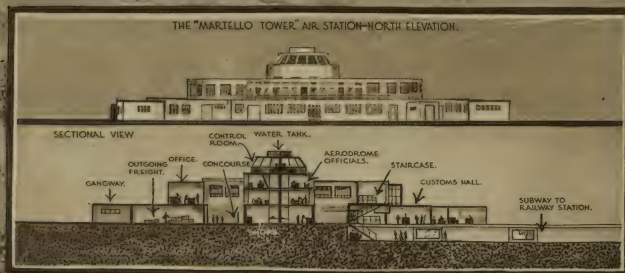


THE END OF THE OLD QUETTA: A PNEUMATIC DRILL BEING USED TO LOOSEN THE STONWORK BEFORE ATTEMPTING TO PULL DOWN THE WALLS OF ONE OF THE MORE SUBSTANTIALLY BUILT HOUSES.



# A NEW AIR TERMINUS FOR LONDON READY FOR ITS OFFICIAL

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS



REMARKABLE FOR A NEW TYPE OF STATION BUILDING, CIRCULAR LIKE A MARTELLO TOWER, AN UP-TO-DATE AERODROME (CONNECTED WITH LONDON BY TRAIN) ALREADY

The newest airport to serve London is now in operation at Gatwick, on the London to Brighton Railway, and will be officially opened to-day, June 6, by Lord Swinton, Secretary for Air. The aerodrome is about 196 acres in extent, and for its construction a river had to be diverted, trees by the score removed, ditches filled up, and much levelling and draining undertaken. As a result of all this work there has been formed a large, level, grass-covered, and well-drained surface suitable for even the biggest air liners. The outstanding and revolutionary feature of this new airport is the station

building, which is circular and something like a Martello tower, with access to and from aircraft on every side. There are three exits for departing aircraft and three entrances for incoming or arriving aeroplanes, so that no fewer than six machines can be handled at the same time. Another new feature, in these exits and entrances, is the provision of a telescopic extension gangway to each, which can be extended right up to the door of the aeroplane, enabling passengers to be always under cover in wet weather. The air station is connected to the aerodrome railway station by

# OPENING: GATWICK AIRPORT AND ITS NOVEL FEATURES.

FROM INFORMATION SUPPLIED BY AIRPORTS, LTD.



ARRANGED FOR DEALING WITH SIX BIG AIR LINERS AT THE SAME TIME: GATWICK AIRPORT, IN USE AND TO BE OPENED FORMALLY BY THE AIR MINISTER TO-DAY (JUNE 6).

a subway, and express electric trains run to and from London, 27 miles away, in 30 minutes. A large concrete platform surrounds the airport building, and there are broad concrete runways for arriving and departing machines. The air station itself contains a wide central hall, or concourse, on either side of which are shops, a post office, and the air company's offices. On the first floor are situated offices of the airport officials, barber's shop, lavatories, and so on. There is a fully-licensed restaurant, with a wide terrace overlooking the aerodrome, that should prove a popular rendezvous

in summer. Above this is the control-room, and on the top is a water tank. The whole place will be adequately warmed in winter and is equipped with air-conditioning ventilation plant. Several well-known air services, both to the Continent and to various parts of the United Kingdom, will use the airport, and there are hangars for private owners. Naturally this up-to-date aerodrome is provided with all the latest lighting and navigational devices to assist in the bringing of aeroplanes "safely to port." The architects who designed the Terminal Building are Messrs. Hoar, Marlow, and Lovett.



# BOOKS OF THE DAY.

IN view of the sea-shaking events which have resounded through the last few weeks, I too have felt impelled to embark on the great waters, in imagination, and follow in the wake of a historic maiden voyage. My adventures on the deep, however, have not been pursued on the decks of the *Queen Mary*, or any other actual ship, but only vicariously through the medium of current literature.

Anyone desiring to understand the romance and drama associated with the growth of the North Atlantic passenger services, whereof the *Queen Mary* is the culmination, will find it all admirably set forth in "ATLANTIC FERRY." By C. R. Benstead, author of "H.M.S. Rodney at Sea," and "The Landsman's Guide to Sea Lore." With fifteen Plates, five Maps, and a Diagram (Methuen; 12s. 6d.). This is a book at once informative and entertaining; no dry chronicle of facts and statistics, but a series of brilliant chapters emphasising the high lights of the story with a novelist's power of dramatic portrayal, and seasoned with abundant humour and irony. It covers a period of about two and a half centuries, from the ill-fated John Fitch's ridiculed efforts with a steamboat on the Delaware in 1786, down to the building and launching of the *Queen Mary*. The illustrations, well chosen and well reproduced, include (besides Fitch's curious craft) the *Great Western* starting for New York in 1838; the first Cunarder, *Britannia*, escaping from ice at Boston in 1844; the *Great Eastern* leaving the Thames in 1859; the first White Star liner, *Oceanic*, of 1871; and the war duel of 1914 between the Cunarder *Carmania* and the German *Cap Trafalgar*, in which the latter was sunk.

Notes and appendices contain a great deal of statistical and chronological data, including diagrammatic comparisons in size of famous ships, and chronological tables of "firsts and lasts" (e.g., the first steam vessel to cross the Atlantic, or the last wooden liner), time records of the Atlantic passage, and celebrated steamers. Every journalist, by the way, will sympathise with the author in his tribulations, while compiling his chronicle, caused by the discrepancies of historians, and will likewise feel the pathos of his remarks on the shortage of adulatory adjectives when some new wonder ship swims into our ken. Besides the aforesaid tabular matter, there is also a dated list of ships that have held the Blue Riband of the Atlantic, together with a description of the present trophy, a piece of silver presented last year by Mr. Harold K. Hales, M.P. for Hanley. This personal allusion reminds me that in "Arnold Bennett's Letters to his Nephew," which I reviewed here a fortnight ago, the novelist writes (on Sept. 7, 1923): "Harold Hales is coming to tea to-day." In brackets after the name are the words: "the original of 'The Card.'" Arnold Bennett adds: "He is now home from the East and is writing short stories. He writes really rather well." Interesting, if the same man.

Nothing could more strikingly demonstrate the vast improvement in modern travel facilities than Mr. Benstead's chapter recalling, in comparison with the luxuries of the *Queen Mary*, the experiences of Dickens and Emerson as Transatlantic passengers nearly a century ago. "Dickens," we read, "paying about £40, crossed over in 1842 . . . and recorded that he would never forget 'the one-fourth serious and three-fourths comical astonishment with which he opened the door of, and put his head into, a "state room" on board the *Britannia* steam packet.' For a moment

he thought that he had mistaken his cabin, but no: there was 'Charles Dickens, Esquire, and Lady' scribbled on a ticket that was itself 'pinned on a very flat quilt, covering a very thin mattress, spread like a surgical plaster on a most inaccessible shelf.' Even so, he could not bring himself to believe that the introduction of himself and his wife to 'this utterly impracticable, thoroughly hopeless and profoundly preposterous box' was 'anything but a pleasant fiction and cheerful jest of the captain's.'"

One very interesting and, in its dénouement, rather pathetic chapter in Mr. Benstead's book, headed "Bow to a Grand Old Lady," touches briefly on the exploits of a famous Cunarder which held the Blue Riband for twenty-two years and in March 1935 was sold for breaking up. Her career was so memorable in the history of British shipping that she has been accorded a biography all to herself in "MAURETANIA." Landfalls and Departures of Twenty-five years. By Humphrey Jordan. With Drawings by Frank H. Mason, R.I. (Hodder and Stoughton; 10s. 6d.). Illustrated as it is by a famous marine artist, this memoir of a former queen of the sea is a worthy tribute to a great and venerated ship. As recorded both in this book and in the one previously mentioned, there is a very special link of association between the *Mauretania* and the *Queen Mary*. Mr. Jordan puts it thus:

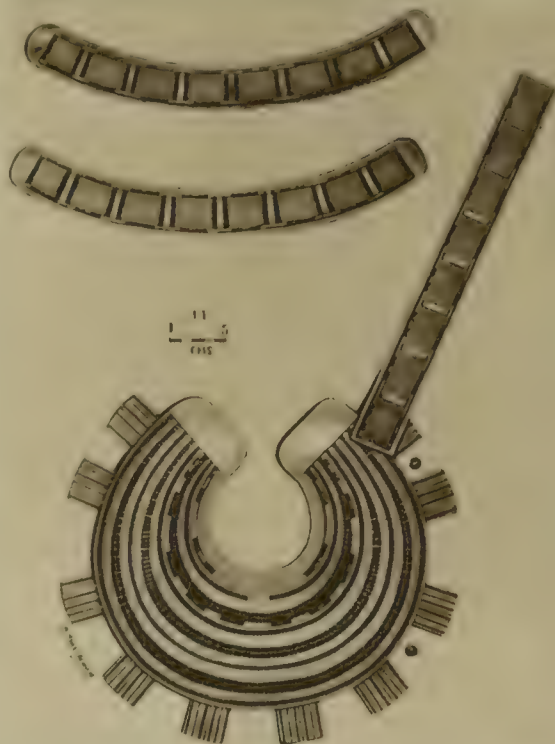
"On the day [Sept. 26, 1934] when the old ship left New York for the last time, the new No. 534 was launched from the ways on the Clyde by *Queen Mary*, whose name from that moment she bore. So it is hoped and believed the tradition set by the old ship will go on."

The sad thing about such magnificent vessels is their comparative impermanence. Mr. Benstead quotes a French writer as claiming that a great liner represents our civilisation in the same way as mediæval castles and cathedrals stand as monuments of bygone ages. But, as he suggests, while castles and cathedrals may endure for centuries, the mightiest of ships is apt to be superseded and scrapped after two or three decades. Nelson's *Victory* and the *Fram* (as recorded in our last number) are among the very few to have been preserved, after they had outlived their practical utility, as memorials and museums. Doubtless a giant liner would be rather a "white elephant" in that capacity. The doom of the *Mauretania*, however, was not due to any loss of utility, but rather to the caprice of fashion and the demands of the travelling public. Explaining why it was decided to sell her for breaking up, Mr. Jordan writes: "She was sound, fast, efficient to the end. . . . She was not failing; she was past the fashion. Bath-rooms and bathing-pools had a lot to do with her going. . . . A model of her is preserved in Winchester Cathedral; that for many people is clear proof that the old ship is enshrined in English history. . . . She was an inanimate thing of steel, but her individuality was so near to personality as to be really living for very many thousands of ordinarily sensitive human beings."

There is a considerable difference between crossing the Atlantic in a floating town among some thousands of one's fellow-beings and crossing it alone in a small sailing-boat. Personally I should prefer the liner, but *chacun à son goût!* The solo alternative, by a Lindbergh of the sea, was successfully accomplished by the author of "ROUGH PASSAGE." The Narrative of a Single-Handed Voyage to Newfoundland, Labrador, and Bermuda in the Seven-Ton Yacht *Emanuel* and the Subsequent Return to England with a Soldier Crew. By Commander R. D. Graham. Introduction by Claud Worth, Vice-Commodore of the Royal Cruising Club. Maps and Illustrations (Blackwood; 7s. 6d.). Commander Graham, who undertook the voyage for his health, to escape from business worries, is exceedingly modest about his wonderful exploit, and declares that the real heroine of the affair was his wife, who made the expedition possible by staying at home "to look after the farm." This amazing story, told so plainly and straightforwardly, will afford much delight to all who go down to the sea in yachts.

Memories of the *Mauretania* are inseparably associated with those of her ill-fated sister Cunarder, the *Lusitania*. One of the most vivid and dramatic descriptions of that tremendous war tragedy, written from the experiences of a survivor, occurs in a book peculiarly named "COCK SPARROW." A True Chronicle. By Oliver P. Bernard (Cape; 10s. 6d.). This is apparently an autobiography written in the third person, for the publisher's "blurb," by calling it "a combative, provocative book of self-portraiture," gives a broad hint that Bunny and the author are identical. The story includes both seafaring and stage experiences, besides adventures as a camouflage expert in France and Italy during the war. The title appears to be explained in its concluding words, part of a conversation, in St. James's Park, with a charming young woman from Brittany: "'Now I ask you, do I look like an alderman?' 'No, you are just like—what is it, like a small bird, see—he fights the big ones and gets what he wants, yes, what do you call him?' . . . 'That, well, may the Lord pickle me, that's a cock sparrow.'"

Seafaring of the rougher sort likewise forms a large element in a book of somewhat similar type—except that it is an undisguised autobiography in the first person, [Continued on page 1030.]



FOUR NECKLACES FROM THE RECENTLY DISCOVERED TOMB OF KHNUM BA-EF, SON OF KHEPHREN, BUILDER OF THE SECOND PYRAMID: A DRAWING SHOWING THEM IN POSITION AS FOUND ON THE LID OF THE SARCOPHAGUS—NOT, AS USUAL HITHERTO, INSIDE IT.

The tomb of Khnum ba-ef was described, with illustrations, in our issue of May 16, by Professor Selim Hassan, Director of Excavations at the Pyramids for the Egyptian University of Cairo. He there described in detail the "four magnificent necklaces" found on the lid of the sarcophagus, and shown in the above drawing. The largest one has twenty rows of beads of semi-precious stones (including hæmatite, falcene, and turquoise) and of gold. "Such jewellery," he observes, "is generally enclosed inside the sarcophagus."



THE FIRST MUMMY OF THE OLD KINGDOM PERIOD EVER FOUND IN EGYPTIAN ENCAVATION: THE REMAINS OF A WOMAN, BELIEVED TO BE THE WIFE OF SESHEM NEFER, INSIDE HER SARCOPHAGUS IN ONE OF THREE INTACT TOMBS RECENTLY DISCOVERED AT THE PYRAMIDS.

In sending us the above photograph, Professor Selim Hassan, who has been making important excavations at the Pyramids of Giza for the Egyptian University, mentions the discovery of three intact tombs. After describing those of Nefer Hetep and Seshem Nefer (this latter found about 110 yards from that of Khnum ba-ef, whose necklaces are here illustrated), he goes on to say: "South of the tomb of Seshem Nefer the rock bends eastwards. In the bend of the rock we discovered an entrance to another intact tomb. We had hard work to remove the first closing block of the sloping passage that opens north. This passage leads down to a badly finished chamber containing a roughly-cut limestone sarcophagus. Its lid has uneven lines and is sealed on the sarcophagus with mortar consisting of sand and clay. In the sarcophagus we found a mummy lying on its back with the head directed north. The mummy had been entirely wrapped, but the wrappings have fallen down from the legs. We presume that this is the mummy of the wife of Seshem Nefer, and it is expected to find under the wrappings some of the ornaments of the deceased. Mummification was not hitherto supposed ever to have existed at such an early period of the Old Kingdom. But this mummy, which is the first to occur in the history of Old Kingdom excavation, tends to prove that mummification was practised in the Fifth Dynasty, if not a long time earlier."



# THE CLASH OF ARAB AND JEW IN PALESTINE: CENTRES OF DISAFFECTION.



WHERE THE RIVAL COMMUNITIES OF JEWS AND ARABS ARE IN GRAVE CONFLICT: A RELIEF MAP OF PALESTINE; SHOWING TOWNS AND VILLAGES IN WHICH DISORDERLY INCIDENTS HAVE OCCURRED.

In this map of Palestine are marked a number of places which have been prominent in the disorders of the recent weeks, and several towns in which the Arab leaders have decided upon municipal strikes. On May 31 all the Arab mayors met at Ramallah to discuss whether to call strikes in their towns; and, although a unanimous decision was not reached, strikes of municipal employees began in Jaffa, Nablus, Ramleh, Lydda, Hebron, Acre, Jenin and Tulkeram. It

was thought that this strike would only mean the cessation of the activities of the municipal councils and that its practical effect would be insignificant; but it had the moral effect of demonstrating the solidarity of the Arab communities. Indeed, all reports emphasised the fact that the Arabs in Palestine were practically of one mind in their fear that the British intend to allow them to become a minority in their own country. A double-page of photographs is given overleaf.



## RACIAL BITTERNESS IN PALESTINE, BRITISH ATTEMPTS TO CURB



PROTECTION GIVEN BY THE BRITISH AUTHORITIES TO JEWISH TRAVELLERS IN PALESTINE: JEWISH CARS AND BUSES BEING ESCORTED BY A DETACHMENT OF BRITISH TROOPS ALONG THE JERUSALEM-JAFFA ROAD.



Right: STREET RIOTING IN PALESTINE: AN ARAB MOB THROWING STONES AT STEEL-HELMETED BRITISH TROOPS, ACROSS A ROAD STREWN WITH STICKS.



ARAB FELLAHEN ON THE SEA-WALL AT JAFFA, WITH ALL THE APPEARANCE OF "TOUGH CUSTOMERS": STEVEDORES TYPICAL OF THOSE WHO, A FEW DAYS AGO, THREW BOMBS FROM THEIR LAUNCHES AT A JEWISH-OWNED BOAT OUTSIDE JAFFA.



THE IMMIGRATION OF JEWS INTO PALESTINE—AGAINST WHICH THE ARABS COMPLAIN, SO CAUSING THE PRESENT TROUBLES: A MAP SHOWING BY DARK SHADING THE POSITION OF THE JEWISH AGRICULTURAL SETTLEMENTS.



THE ARAB: A TYPICAL BEDUIN IN JERUSALEM, OF THE RACE WHICH HAS BEEN TAKING PART IN THE ANTI-JEWISH DISTURBANCES, ANGERED BY THE PERMITTED IMMIGRATION OF JEWS INTO PALESTINE.

As we went to press the general situation in Palestine was still grave, although there were signs that in some areas the police were gaining control. They had been faced for some weeks with an exceptionally difficult task—one which, as all admit, they carried out with the utmost credit. The troop reinforcements which Sir Arthur Wauchope, the High Commissioner, had sent from Egypt, proved also of great value in preventing a threatening situation from getting quite out of control. An official communiqué of May 29

announced that the police had stores of tear-gas in reserve, to be used should the disturbances get worse; and in a written Parliamentary reply on the following day Mr. Malcolm MacDonald, Secretary of State for the Dominions, said that a further statement had been issued by the High Commissioner explaining that the vapour is entirely harmless, producing no ill-effects beyond a temporary disablement. Both gas-bombs and gas-cartridges were issued to the Palestine police. The latter can be discharged from special guns and

## WHERE THE OUTLOOK IS STILL GRAVE: THE OUTBREAK OF LAWLESSNESS.



THE BRITISH REPRESENTATIVE IN PALESTINE DURING AN ANXIOUS PERIOD: SIR ARTHUR WAUCHOPE, THE HIGH COMMISSIONER (CENTRE: WITH STICK), WITH A TROOP OF SCOTS AND OTHER VISITORS IN THE BALFOURIA FOREST IN GALILEE.



Left: A POLICE MOTOR-VAN STATIONED AT A STREET CORNER IN JERUSALEM: NEW ARMED WITH TRUNCHEONS, STEEL HELMETS AND SHIELDS.



A CAR CONTAINING MEN AND A MACHINE-GUN OF THE TRANSJORDAN DESERT POLICE ON PATROL IN JERUSALEM: A DISPLAY OF FORCE WHICH HAS BEEN MOST SPARINGLY USED BUT INDICATES A DETERMINATION THAT DISORDER MUST END BEFORE GRIEVANCES CAN BE SETTLED.

are effective against crowds up to a range of 200 yards. The first death among British police and troops since the beginning of the trouble occurred in Jerusalem on May 26, when a constable was shot dead while walking back from duty along through the Old City. There was no clue to his murderer. On the same day a party of the Seaforth Highlanders was fired on near Jenin and returned the fire, killing two Arabs and wounding four. At Jaffa a Jewish-owned steamer was bombed from Arab launches. Serious situations



PRECAUTIONS AGAINST A REPETITION OF ANTI-JEWISH OR ANTI-BRITISH RIOTING INSIDE THE OLD CITY: BRITISH SOLDIERS SEARCHING ARABS FOR ARMS OUTSIDE THE JAFFA GATE AT JERUSALEM.



THE JEWESS: A TYPICAL EMIGRANT FROM GERMANY, PLANTING A TREE ON A GIRLS' TRAINING FARM OUTSIDE JERUSALEM—AN EXAMPLE OF THE SETTLERS OF WHOM THE PALESTINE ARABS COMPLAIN.

arose in Nablus, Gaza, Kefr Kenna (Cana of Galilee), and elsewhere, British troops being stoned and fired on by Arab mobs. A large Jewish timber yard on the border of Tel Aviv was set on fire on May 25 and much damage was done. Thousands of young orange-trees belonging to Jews in the Jaffa area were uprooted. In many parts of Palestine telegraph wires were cut. In towns and villages where the disorder was greatest the police instituted a thorough search for arms in every house.



## A WINDOW ON THE WORLD: PICTORIAL NEWS FROM FAR AND NEAR.



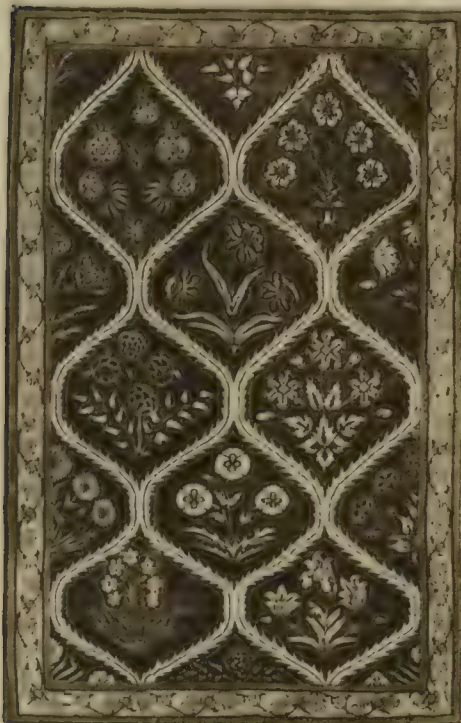
THE EMPEROR HAILE SELASSIE'S JOURNEY TO ENGLAND: H.M. (WEARING CIVILIAN CLOTHES AND A BOWLER HAT) AT GIBRALTAR, WHERE HE SPENT SOME DAYS.

The Emperor Haile Selassie arrived at Gibraltar on May 29 after a five days' journey from Palestine in the British cruiser "Capetown." With him were his sons, the Crown Prince and the Duke of Harrar, and his youngest daughter. He was met by the Secretary of the Abyssinian Legation in Paris and the Governor-General of Gibraltar (Sir Charles Harington). The Emperor sailed for England in the liner "Orford" on May 31.



THE HOARD OF ROMAN COINS DISCOVERED AT DORCHESTER: SOME OF THE 20,000 "ANTONINIANI" PACKED IN THREE RECEPTACLES.

As noted in our issue of May 16, a great hoard of Roman coins was recently brought to light during excavations at Dorchester. The hoard is roughly estimated at 20,000 coins, all "antoniniani," or two denarius pieces of base silver, apparently ranging from about A.D. 238-268. The coins were packed in a bronze jug (early third century), a bronze basin, and in a wooden box or keg—the last with bronze hoops.



AN OLD INDIAN CARPET: THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM.

The carpets made in India in the early seventeenth century resembled those of Persia; but a fresh style of decoration was evolved, consisting of sprays of naturalistic flowers in some kind of lattice. This carpet was acquired from the Salting collection in 1910.



A RELIEF-PORTRAIT OF JOHN EVELYN, THE DIARIST: A LIFE-SIZED CARVING, POSSIBLY BY A CONTEMPORARY.

This head, the only known portrait of John Evelyn in relief, was exhibited at the Royal Society Conversazione on May 28 by Mr. George H. Gabb. It is undoubtedly old, and may be a contemporary work. The name is carved in the script of the period in an accustomed hand. It is executed in oak—a medium much favoured in the seventeenth century.



"THE VIRGIN IN THE ROSE-BOWER": THE TREASURE OF THE MONTH AT THE DEUTSCHES MUSEUM, BERLIN.

A warm, sunny, spring spirit seems to pervade this scene of a mother seated in the open air and her child playing with a puppy, with two sportive angels as companions. It was carved in limestone by a West German master about 1450, and has been chosen as the Treasure of the Month by the Deutsches Museum.

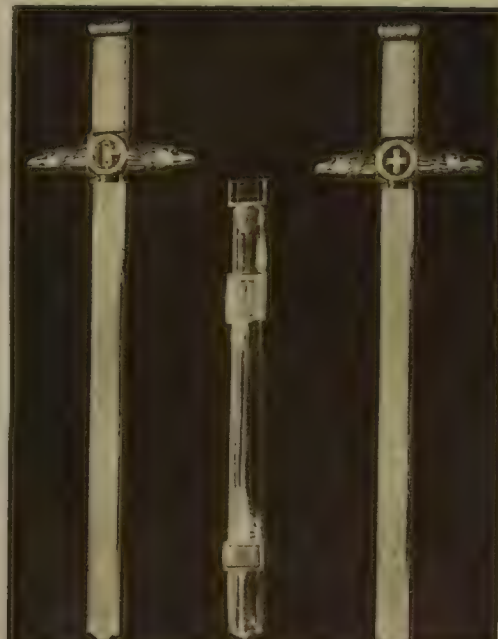


THE DEMOLITION OF THE ADELPHI: HOLES LEADING TO THE TUNNELS BENEATH EXPOSED TO VIEW. The demolition of the Adelphi was dealt with in our issue of April 4. The work is now going on apace. The above illustration shows the holes over one of the tunnels beneath the terrace, and the ground littered with debris. The old Adelphi Arches were a curious corner of historic London.



A LEOPARD WHICH "CHANGED ITS SPOTS"—A SPECIMEN FROM SOMALILAND WITH MARKINGS RESEMBLING A CHITA.

A striking variation from the type of the Somali pygmy leopard (*Panthera pardus nanopardus*) was exhibited by Capt. Guy Dollman at the Royal Society Conversazione on May 28. Its markings are more like those of the King Chita (*Acinonyx rex*) than those of a leopard. The leopard was mounted by Rowland Ward's, the famous Piccadilly taxidermists.



A SWORD PRESENTED TO MARSHAL BADOGLIO BY ERITREA: ASPECTS OF THE TROPHY.

Our illustration shows a Roman sword and sheath offered to Marshal Badoglio by the population of Eritrea. It bears triumphal inscriptions, such as "Teneo te Africa," "Virtute non Fortuna"; together with another indicating its presentation to the Marshal from the Colony of Eritrea.





"TOSSING FOR INNINGS": A MYSTERY PICTURE AT LORD'S.

WE reproduce here an extremely interesting picture of young cricketers which hangs in the Pavilion at Lord's. The name of the artist is given as R. James, and a note upon it in a recent number of "Apollo" says: "This spirited and virile painting presents a mystery. The original at Lord's credits it to R. James; but who was R. James?" Perhaps some of our readers can suggest a clue to his identity.

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# The First Empire Exhibition Overseas: A Great Coming Event in South Africa for Johannesburg's Golden Jubilee.

FROM THE DRAWING BY C. E. TURNER, MADE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS." (COPYRIGHT RESERVED.)



## A PICTORIAL FORECAST OF THE FIRST BRITISH EMPIRE EXHIBITION SINCE WEMBLEY: SPECTACULAR BUILDINGS AT JOHANNESBURG, INCLUDING A GOLD COLUMN AND A "HALL OF DIAMONDS."

A new date will be written in the pages of South African history when, on September 15, the Governor-General of South Africa, Lord Clarendon, opens the Empire Exhibition at Johannesburg. The event marks the Golden Jubilee of Johannesburg—the commercial hub of South Africa. For nearly a year an army of workmen have been preparing the grounds and erecting the buildings on the 100-acre site where this vast array of the commercial and cultural achievements of the British Commonwealth of Nations is to be displayed. There will be pavilions representing the United Kingdom, Australia, Canada, New Zealand, Rhodesia, South Africa, East African Dependencies, and the Colonial Territories

in Africa. Amongst many unique and spectacular features, the Chamber of Mines will exhibit a semi-circular pillared colonnade, 64 feet across, from which will rise a great column of gold—70 feet high; at the top of the pillar an ingot-shaped podium will support a golden crucible. The Hall of Diamonds promises to be one of the greatest features of the Exhibition; gems of great value will be displayed under black glass in an apartment which will be lit from below. On the left in the picture is seen a 200-foot pylon from which will radiate beams of light that in the clear African sky will be seen for many miles around. The grounds have been laid out under expert direction regardless

of expense, and thus transformed into a veritable fairyland, where the riot of colour will make an amazing setting for the tall white buildings gleaming in the sunshine. The Exhibition halls will present an array of the products of science, art, and industry such as has never before been known in South Africa. Exhibits from all parts of the Empire will be seen, and, in particular, examples of commercial enterprise and activities throughout Africa. Business men and industrial chiefs from England will be amazed at the commercial development of South Africa, and will not be slow to appreciate the potentialities of this immense country and lucrative market. It is as well to make arrangements for

travel as far in advance as possible. Special fares are in force, not only for exhibitors and their staffs, but also for business and holiday visitors. Hotel accommodation can be reserved in advance in London. For those who wish to see something of South Africa outside Johannesburg and the Exhibition, many attractive tours have been planned, which include some of the most magnificent sights of the country, such as the Victoria Falls, or the famous Drakensberg Mountains, and the Game Reserve. All particulars may be obtained from the Travel Department of the South African Railways, South Africa House, Trafalgar Square, London, W.C.2, or from Travel Agencies.





W. SMITHSON BROADHEAD  
LONDON



## THE RENAISSANCE OF THE FRENCH NAVY.



AN OCCASION WHEN THE FRENCH PRESIDENT SAID: "I SALUTE WITH JOY AND PRIDE THE RENAISSANCE OF OUR FLEET": FRENCH NAVAL MANŒUVRES OFF BREST, HELD IN HONOUR OF M. LEBRUN'S VISIT.



THE OPENING OF THE NEW FRENCH NAVAL SCHOOL AT BREST BY PRESIDENT LEBRUN (STANDING IN THE FRONT ROW OF THE GROUP ON THE PAVEMENT BEFORE THE MAIN ENTRANCE OF THE BUILDING): CADETS MARCHING PAST.



WATCHED BY PRESIDENT LEBRUN FROM THE BATTLESHIP "PROVENCE," WHICH WAS "ATTACKED" BY SUBMARINES AND AIRCRAFT DURING A MIMIC BATTLE: AN INCIDENT OF THE FRENCH NAVAL MANŒUVRES HELD RECENTLY OFF BREST.

On May 30 the President of the French Republic, M. Albert Lebrun, accompanied by the Ministers of Marine, War, the Air, Colonies, and Merchant Marine, visited Brest and there inaugurated the new Naval School, which represents the abandonment of the principle of a school afloat in favour of one on shore. On the President's arrival the cadets were drawn up before the main entrance, and, after they had marched past, he performed the opening ceremony and inspected the building, which has a frontage of 280 metres (about 306 yards). Then followed a luncheon given in the President's honour by M. Piétri, Minister of Marine, in the dining-hall of the school. M. Lebrun concluded an eloquent speech with the words: "I salute with joy and pride the renaissance of our Fleet." Afterwards the President went aboard the battleship "Provence" and watched the naval manoeuvres off Brest, which had been specially arranged for the occasion. In the course of a mimic battle the "Provence" was "attacked" both by torpedoes from submarines and by aircraft. As he disembarked on returning to Brest in the evening, the President was greeted by a salute of twenty-one guns.

## SALVAGE ABOARD THE "HERZOGIN CECILIE."

Experimental operations were recently begun with a view to salvaging the Finnish grain-carrying windjammer, "Herzogin Cecilie," which (as recorded with illustrations in our issue of May 2) was wrecked at Sewer Mill Cove, near Salcombe, Devon, on April 25. Three divers afterwards attempted to ascertain the damage, but failed owing to the way in which the ship was wedged among rocks and sand. Later it was stated that a salvage crew of six men had gone aboard, and that half-a-dozen pumps would be installed to pump out the water and grain from three of the holds, so as to discover the amount of damage. By June 1 the after hold had been cleared, and the stern, where Captain Erikson and his wife had still been living on board the vessel until the previous two days, was high and dry, but water was still entering and leaving the other holds with the rise and fall of the tide. Since the wreck the weather had been generally calm, with off-shore winds, but it was pointed out that a change of weather for the worse might seriously affect the prospects of success in the salvage operations.



ON BOARD THE FINNISH BARQUE "HERZOGIN CECILIE," IN WHICH SALVAGE WORK WAS RECENTLY BEGUN: A VIEW OF THE DECK SHOWING THE DEVON COAST ON WHICH SHE WENT ASHORE SOME WEEKS AGO.



PUMPING OPERATIONS ON BOARD THE WRECKED "HERZOGIN CECILIE" WITH A VIEW TO DISCOVERING THE EXTENT OF DAMAGE: LOWERING A 12-INCH SUCTION PIPE INTO A HOLD TO PUMP OUT WATER AND GRAIN.



# THE GERMAN NAVY: THE WAR MEMORIAL; "JUTLAND"; THE REVIEW.



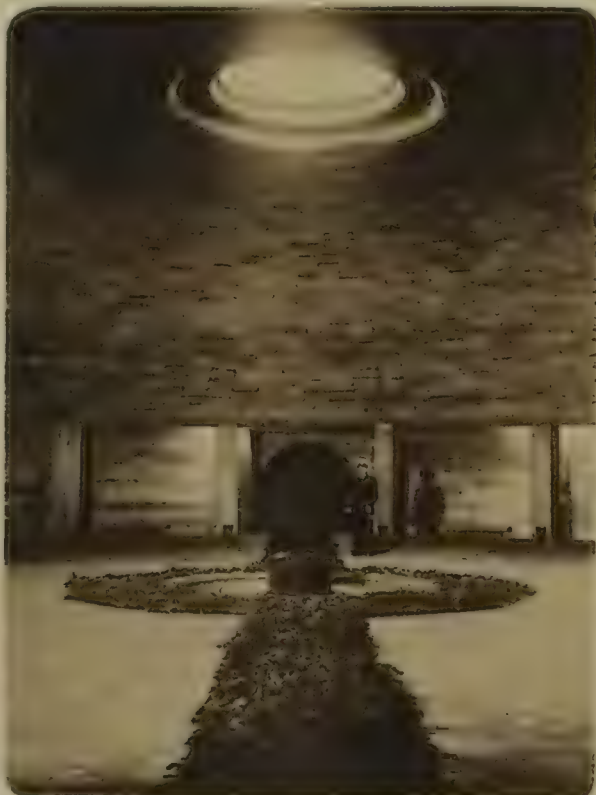
IN THE NEWLY DEDICATED NAVAL WAR MEMORIAL AT LABOE, NEAR KIEL: A MODEL ILLUSTRATING THE MOMENT AT WHICH THE GERMAN BATTLE-CRUISERS AND DESTROYERS WERE ORDERED TO ATTACK IN THE SKAGERAK BATTLE—OUR BATTLE OF JUTLAND.



THE TWENTIETH ANNIVERSARY OF THE BATTLE OF JUTLAND AS NAVY DAY IN GERMANY: THE GOOSE STEP—NAVAL AND MILITARY—AS THE NEW GUARD OF SAILORS RELIEVED THE OLD GUARD OF SOLDIERS AT THE WAR MEMORIAL IN BERLIN.



ON THE EVE OF THE TWENTIETH ANNIVERSARY OF THE BATTLE OF JUTLAND: THE DEDICATION OF THE 250-FT. HIGH "SHIP'S PROW" MEMORIAL TO THE 34,836 OFFICERS AND MEN OF THE GERMAN NAVY WHO LOST THEIR LIVES IN THE GREAT WAR.



THE HALL OF HONOUR IN THE NAVAL WAR MEMORIAL AT LABOE, IN WHICH HERR HITLER LAID A WREATH: A SUBTERRANEAN CHAMBER CONTAINING A BOOK OF THE DEAD AND OTHER RECORDS OF THE GERMAN FLEET DURING THE GREAT WAR.



A U-BOAT DURING THE INSPECTION OF THE GERMAN HIGH SEAS FLEET BY HERR HITLER BEFORE IT SAILED FOR MANOEUVRES IN THE BALTIC: A SUBMARINE AS IT PASSED THE LEADER, SUPREME COMMANDER-IN-CHIEF OF THE GERMAN FORCES.



HERR HITLER'S INSPECTION OF THE GERMAN HIGH SEAS FLEET BEFORE MANOEUVRES IN THE BALTIC: FIGHTING SHIPS PASSING IN REVIEW BEFORE THE LEADER.



On Thursday, May 28, Herr Hitler inspected the German High Seas Fleet at Kiel before it sailed for manoeuvres in the Baltic which lasted until the 30th, the eve of the twentieth anniversary of the Battle of Jutland, which, incidentally, Germany calls the Skagerak Battle and regards as "the greatest naval fight in history won by the German High Seas Fleet." He then went to sea in the "Admiral Graf Spee," in which he remained until late in the afternoon. On the following day, in the "Deutschland," he watched combined fleet exercises. On the 30th he was present at the dedication of the Memorial to the 34,836 officers

and men of the German Navy who lost their lives during the Great War. This is close to high-water mark near the village of Laboe, some five miles from the inner harbour at Kiel. During the ceremony General-Admiral Raeder, Chief-of-Staff to Admiral von Hipper at the Battle of Jutland, said: "Wherever we crossed swords in open fight with the British Navy, we learned to recognise and respect in them foes of like race and heart. . . . To-day the German Navy joins with the British Navy in common remembrance of those men who, on both sides, died an heroic seaman's death in the thunder of the greatest sea fight of all time."



## HAPPENINGS AT HOME AND ABROAD: MEMORABLE OCCASIONS OF THE WEEK.



THE PROCLAMATION OF THE KING'S CORONATION: THE GROUP ON THE BALCONY OF FRIARY COURT, ST. JAMES'S PALACE, DURING THE READING OF THE SCROLL BY GARTER KING OF ARMS, SIR GERALD WOLLASTON (EIGHTH FROM LEFT), STANDING BESIDE THE DUKE OF NORFOLK (NEXT TO LEFT), EARL MARSHAL AND HEREDITARY MARSHAL OF ENGLAND.

A general view of the Coronation Proclamation at St. James's Palace, on May 29, appears on pages 1002 and 1003. Here we show the group on the balcony of Friary Court. From left to right in the above photograph, the figures are: Mr. J. D. Heaton-Armstrong, Chester Herald; two trumpeters; Mr. A. G. B. Russell, Lancaster Herald and the Earl Marshal's Secretary; a Serjeant at Arms, with mace; Major A. H. S. Howard, Norroy King of Arms; the Duke of Norfolk, Earl Marshal and Hereditary Marshal of England; Sir Gerald Woods Wollaston, K.C.V.O., F.S.A., Garter King of Arms (reading the Proclamation); Mr. Arthur W. S. Cochrane, Clarenceux King of Arms; a Serjeant at Arms; Lord Salisbury, High Steward of Westminster; the Hon. George Bellew, Somerset Herald and Registrar of the College of Arms; two trumpeters; Mr. A. T. Butler, Windsor Herald; Mr. A. J. Toppin, York Herald; and Mr. E. N. Geijer, Rouge Dragon Pursuivant.



A SPECTACULAR EVENT IN THE INTERNATIONAL HORSE SHOW: THE COMBINED HORSE AND MOTOR-CYCLE DISPLAY OF THE METROPOLITAN POLICE.

This year's International Horse Show at Olympia, which for the first time coincided with Whitsuntide, opened on May 30 and proved a great attraction to holiday-makers. It continues till June 9. A notable feature is the presence of a party from the historic Imperial Riding School of Vienna, of which an illustrated account appeared in our last number. Another spectacular event, which has proved to be highly popular, is the combined horse and motor-cycle display by the Metropolitan



AT OLYMPIA FOR THE HORSE SHOW: MEMBERS OF THE FAMOUS IMPERIAL RIDING SCHOOL OF VIENNA (ALL ON GREYS), WHOSE DISPLAY WAS GREATLY ADMIRER.

Police. The most intricate and daring movements are performed with perfect accuracy. In the course of the display, the leading horse, Energy, ridden by Sergeant William King, jumps over six single tapes stretched between motor-cycles at a height of 4 ft., and under an archway of lances held by the mounted patrols. Energy is a fifteen-year-old mare that began her career as a racehorse in France, and was bought by Lord Lonsdale, who presented her to the police.



A SEA OF HUMANITY ACCLAIMING THE DUCE ON ITALY'S "INTERVENTION DAY": A GREAT DEMONSTRATION IN FRONT OF THE PALAZZO VENEZIA.

Intervention Day, commemorating the date when Italy broke with the Triple Alliance and joined the Allies, was celebrated throughout the country and the "Empire" on May 24 with even more than the usual pomp and fervour. The principal event was the Duce's review, in the Via dell'Impero, of picked detachments of the armed forces and of Fascist organisations. The review was followed by a gigantic popular demonstration in the Piazza Venezia.



THE FIRST OPENING OF THE EGYPTIAN PARLIAMENT BY A REGENCY COUNCIL: THE THREE REGENTS LISTENING TO THE SPEECH OF THE PRIME MINISTER.

The Egyptian Parliament was formally opened on May 23 by the Regents, and the Prime Minister, Mustafa Pasha Nahas, on their behalf read the Speech from the Throne, containing the new Wafdist Government's programme. The three Regents are Prince Mohamed Aly (Heir Presumptive, and first cousin to the King), Aziz Pasha Izzet (who has been Foreign Minister and Egyptian Minister in London); and Sherif Pasha Sabry (the King's maternal uncle, and Under-Secretary for Foreign Affairs).



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MISS JILL HULBERT AND MR. JULIAN HUXLEY  
AT THE OPENING OF THE "PETS"  
CORNER AT THE "ZOO."

The Pets' Corner at the "Zoo" was opened on May 30 by Miss Jill Hulbert, daughter of Mr. Claude Hulbert, the actor. Mr. Julian Huxley, secretary of the Zoological Society, presented her with a cage of budgerigars. The Pets' Corner includes, among other animals, a penguin, three little pigs, and a fifty-year-old tortoise.



MR. ORMSBY-GORE, M.P.

Appointed Secretary of State for the Colonies, following the resignation of Mr. J. H. Thomas. Formerly First Commissioner of Works. M.P. (Conservative), Denbigh District, 1910-18; and Stafford since 1918. Has had much experience in matters of Colonial Administration.



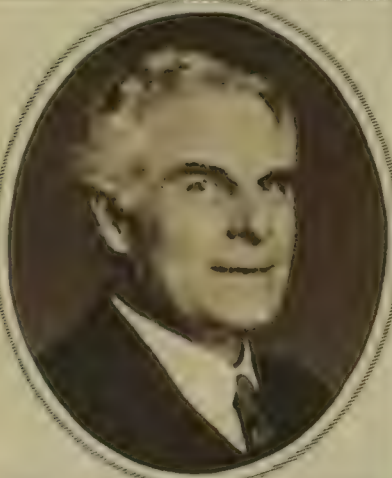
SIR CECIL THURSBY.

Died May 28; aged seventy-five. An Admiral of much distinction. Displayed fine qualities during the insurrection in Crete (1896-99); in the demonstration off the Albanian coast in 1912; and during his command of the British Squadron in the Adriatic in the Great War.



HERR VON RIBBENTROP ON HIS WAY TO VISIT  
LORD LONDONDERRY IN ULSTER;  
WITH FRAU VON RIBBENTROP.

Herr von Ribbentrop, German Ambassador-at-Large, recently stayed with the Marquess of Londonderry in Ulster. The guests included Sir Edward Ellington, Chief of the Air Service. "The visit of Herr von Ribbentrop and of the Chief of our Air Staff is absolutely private," Lord Londonderry is reported as saying.



CANON PERCY DEARMER, D.D.

Canon of Westminster since 1931. Died May 29; aged sixty-nine. Published "The Parson's Handbook," 1899—a guide to ceremonial. Incumbent of St. Mary's, Primrose Hill, 1901. Resigned, 1915, becoming a Y.M.C.A. lecturer in France and India. Lecturer in Art and Professor of Ecclesiastical Art, King's College, London, 1919.



THE DEATH OF A GREAT JUDGE: THE LATE LORD DARLING; FAMOUS FOR HIS WITTY  
COMMENTS IN COURT.

Lord Darling died on May 29; aged eighty-six. He was called to the Bar in 1874 by the Inner Temple. He joined the Oxford circuit and took silk in 1885. He was returned as Conservative Member for Deptford in 1888, after twice failing to get elected at South Hackney. He was made a Judge by Lord Halsbury in 1897, his appointment causing considerable surprise at the time. However, he proved a thoroughly competent judge; while his ready wit made him famous. He served as Deputy Lord Chief Justice during the war.



LORD ANDERSON.

Senior Senator of the College of Justice in Scotland. Died May 27; aged seventy-three. He was called to the Scottish Bar, 1889; taking silk in 1908. Advocate Depute, 1906. Became Solicitor-General for Scotland, 1911. Elevated to the Bench, 1913. Elected M.P. (Liberal) for North Ayrshire, 1910. Wrote "The Criminal Law of Scotland."



SIR PERCIVAL MARLING, V.C.

The well-known V.C. Died May 29; aged seventy-five. Served with the King's Royal Rifle Corps in South Africa, Egypt, and the Sudan; winning the V.C. at the battle of Tamai (1884) for rescuing a wounded man at risk of his life.



MME. ALICE DEGEER.

One of the two women deputies in the new Belgian Parliament—the first women to secure election in that country. She is a Communist Deputy for Liège; and is the wife of a miner. The other woman Deputy is a Socialist.



WINNER OF THE AMATEUR GOLF CHAMPIONSHIP AT ST. ANDREWS:  
MR. H. THOMSON (RIGHT); WITH THE AUSTRALIAN RUNNER-UP, MR. J. FERRIER.

Mr. H. Thomson, of William Wood, beat Mr. J. Ferrier, the Australian Champion, in the final round of the Amateur Golf Championship at St. Andrews on May 30. The match was distinguished by play of wonderful precision on both sides. The players were all square after the first round. Mr. Thomson finally won by two holes, although they were still all square at the fifth in the second round. Both players are twenty-two.



MAJOR C. S. JARVIS.

The Governor of Sinai, who has recently resigned that office. A recognised expert on the Beduin Arab, having had eighteen years' experience of the deserts of Egypt. Has contributed to "The Illustrated London News" on several occasions.



SIR FREDERICK MACMILLAN.

The head of the great publishing house of Macmillan and Co. Died June 1; aged eighty-four. Was President of the Publishers' Association, 1900, 1901, 1911, and 1912. A member of the Royal Commission on Paper in 1916.



# The World of the Theatre.

By IVOR BROWN.

## HEARTBREAK HOUSES.

THE production of Tchekhov's play, "The Seagull," at the New Theatre, with an extremely starry cast, including Miss Edith Evans and Mr. John Gielgud, marks the highest recognition yet paid to that late Victorian master of the Russian theatre. The plays of Tchekhov, which represented the Russian country-house and countryside of the eighteen-nineties, began to be popular in England ten years ago; they had been tried at intervals before then, but never with great popular success. The credit, I believe, for being the first English manager to produce Tchekhov in England goes to my friend Alfred Waring, whose direction of a repertory theatre in Glasgow made a good deal of theatrical history. It is said that when the Stage Society of London a year or two later produced "The Cherry Orchard" before an audience reputed to be the most intellectual of its time, half the members of that audience walked out before the close. This shows that it is possible to be intellectual and also to be in a rut; also that the way of a pioneer in the theatre is hard; of a foreign pioneer still harder.

The reason why Tchekhov was not immediately accepted, and was actually rebuffed in the "advanced theatres," is plain; he did not preach; his art was not doctrinal. The advanced theatre of the early years of this century was essentially argumentative and instructional. Shaw was its idol and Shaw was the grand master of dialectical debate. The devotees of this kind of theatre went there for ideas, for the discussion of social duties, and for guidance to more intelligent living. They were politicians, economists, moralists, and thoroughly worthy people. They were accustomed to plain statements, statistics, Fabian pamphlets, and the worship of reason. When Tchekhov revealed to them a universe of unreasonable, feckless, and rather charming people, and did not deliver a lecture over the top of these empty and attractive heads, they simply could not understand it. There was no plot, as in ordinary commercial plays; there was no lecturing, as in the Shavian drama; in that case what else could there be? The Ibsenites could say of Tchekhov's plays what Dr. Johnson said of Dodd's Sermons: "Sir, they are nothing."

Treplev, the eager young man who is seeking "new forms" in art and life, is driven to commit suicide; nobody is on his side. At least, nobody was on his side. So many of Tchekhov's characters, even before they are old, are living

recently Tchekhov has been promoted to the canon of the Old Vic's modern classics, and the presentation of his pieces proved greatly popular.

"The Seagull" is early Tchekhov, but essential Tchekhov. It deals mainly with disappointed people; the contented ones are the least pleasant. To pour scorn upon content by calling it complaisance is easy, and perhaps Tchekhov may be accused of a partiality to facile frowning. But the result of such a play, especially when it is performed with the richness of emotional colouring which may be seen at the New Theatre, is mainly delightful. The acting, especially of Miss Peggy Ashcroft as Nina, the girl whom a successful author destroys as carelessly as a fool with a gun shoots a seagull, has an exquisite beauty of innocence. Mr. Gielgud may not be so well cast as her destroyer; but one admires his resolve to take this difficult and unsympathetic part. Miss Edith Evans as the middle-aged actress, a peacock with talons, is also admirable. It is a glorious company, and I do not doubt that it will draw tremendous audiences to a play which for thirty years would have been voted hopelessly uncommercial.

We have discovered Tchekhov because we no longer go to the theatre for conventional happy endings or for the unconventional preachings of the Left Wing. We go with a wider æsthetic motive, and now the exquisite rhythm of Tchekhov's laments for an old way of living, the pattern of the figures in their period clothes, the tingling sense of a civilisation in its autumn mood with the winds of winter at the door, are fully comprehended by the audience. For our Europe bears such painful resemblance to a Heartbreak House that we find no difficulty in seeing mirrors on the wall and our own selves reflected in the Russian glass.

If, as I suppose, "The Seagull" is a great success at the New Theatre, it will certainly stimulate much writing in the Tchekhovian manner—that is to say, plays which rely more upon wandering griefs than concentrated distresses, put character before construction and pathos before plot, and ask us to contemplate the frailty of man in a framework of small accidents rather than of grand catastrophe.

The true and paradoxical point about Heartbreak House is that hearts do not break there; instead, they crack with slow certitude. I hope there will not be too many imitators, for this kind of play becomes tiresome when it falls short of high ability. Furthermore, need we decide that the world is never going to cheer up? Tchekhov is for our sombre years; a generation which can look forward to a brave new world instead of to bigger and more sanguinary chaos may some day be surprised that we so doted on the Russian dramatist.



A GREAT NEW WAGNERIAN SOPRANO AT COVENT GARDEN: MME. KIRSTEN FLAGSTAD, THE NORWEGIAN PRIMA DONNA, WHO MADE HER DEBUT THERE IN "TRISTAN UND ISOLDE."

Mme. Flagstad began her career as a singer in Oslo and then sang at Bayreuth. She arrived, almost unknown, at the Metropolitan Opera House, New York, and sprang into fame by her performances in seven leading Wagnerian rôles, including Kundry, Brünnhilde, and Isolde. At Covent Garden, besides singing Isolde, she sang the three Brünnhilde rôles, in "Walküre," "Siegfried," and "Götterdämmerung."

in the past, thinking of the days when the country houses were full of summer parties and there was gay music at night by the side of the lake. The young people are usually disappointed; like "The Three Sisters," they see the world roll by; their dreams of entering and capturing the world dissolve. They are left behind. There are to be no romances. It is not strange that when Mr. Shaw wrote a piece and acknowledged its Tchekhovian influence, he called it "Heartbreak House."

Edwardian England was too confident to be in the mood for Tchekhov; the Radicals might believe that many things were wrong, but at least they believed that they could put them right. But in the general disenchantment of the nineteen-twenties Tchekhov began to come into his own; he was played by Mr. Fagan's company at Hammer-smith, in Mr. Ridgeway's memorable season at Barnes, and in the West End as well. He suited the mood of the time

and he was now receiving from Mr. Komisarjevsky and others the kind of treatment which his plays most needed. It had been held before that Tchekhov's plays included nothing but gloom; but those who had seen the Russian productions knew the amount of high spirits which Russian acting could mix with the pessimistic passages. These Russians could cut a caper even as they proclaimed the breaking of a heart. More



"BEES ON THE BOAT DECK," J. B. PRIESTLEY'S SUCCESSFUL NEW COMEDY AT THE LYRIC: THE TWO CARETAKERS OF THE LAID-UP STEAMER—LAURENCE OLIVIER AND RALPH RICHARDSON (EXTREME RIGHT)—ARE FORCED TO GO BELOW BY THE FASCIST (S. J. WARMINGTON).

"Bees on the Boat Deck" deals with the sequence of surprising events occurring in the S.S. "Gloriana," laid up in Trim Estuary. Most of the cast are interested in having the ship blown up, for one reason or another, except the caretakers. The Hon. Ursula Maddings (Kay Hammond), who is seen here, is the daughter of Lord Cottingley, whose interest in the destruction of the "Gloriana" is connected with a scheme for fraudulent insurance.

Tchekhov, they may have thought as they walked away in disgust from "The Cherry Orchard," was no sociologist. A quaint conceit. For did not Tchekhov in his few plays tell us over and over again that this world of Tsarist Russia could not endure? It was amusing and beautiful as autumn is amusing and beautiful; like autumn, it could not last. Tchekhov's characters are falling leaves and very often they know it. The dramatist was a prophet as Marx was a prophet. In "The Seagull,"



"BITTER HARVEST," THE PLAY ABOUT LORD BYRON, AT THE ST. MARTIN'S: THE POET (ERIC PORTMAN) WITH HIS DIFFICULT AND TEMPESTUOUS INAMORATA, LADY CAROLINE LAMB (NADINE MARCH).

"Bitter Harvest," the play by Catherine Turney, which has been put on at the St. Martin's after having been licensed for public performance, deals with Byron's unhappy marriage and his relationships with Augusta Leigh and Lady Caroline Lamb.

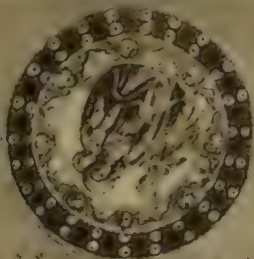


# THE OPPENHEIMER SALE: ITALIAN OLD MASTER DRAWINGS AS LOTS.

REPRODUCTIONS BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.

THE great collection of Old Master drawings belonging to the late Mr. Henry Oppenheimer is to be sold at Christie's on July 10 and the following days. This collection is second in Great Britain only to that of the Prints and Drawings in the British Museum, and is probably the richest and most complete of such private collections in the world. With regard

[Continued below.



A DESIGN FOR A TERRA-COTTA TONDO OF THE VIRGIN AND CHILD BY ANDREA (OR FRA MATTIA) DELLA ROBBIA; WITH A DRAFT OF A CONTRACT DATED 1524.

or by his son, Fra Mattia, has an inscription in the latter's hand giving a contract to furnish a tondo of the design appended. The two studies by Pietro Perugino have been convincingly connected by Oskar Fischel with the figure of the youthful king on the left of the "Adoration of the Magi" fresco by Perugino at Città della Pieve. The

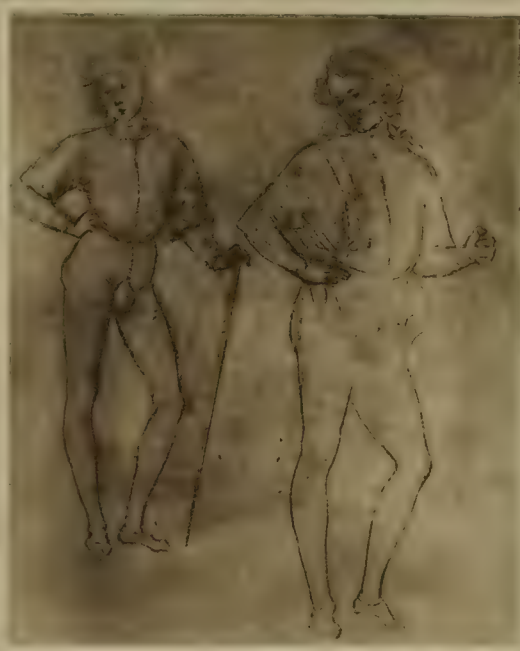
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TWO STUDIES OF MALE FIGURES BY FILIPPINO LIPPI (1457-1504)—THE LEFT ONE EVIDENTLY FOR A SAN SEBASTIAN. (9 3/4 x 8 1/2 IN.)

to the drawings of the Italian school reproduced on this and the opposite page, we may note that the Filippino Lippi study of the male figures is one of a number of studies from this model by him, examples of which are in the Uffizi, the British Museum, and the Louvre. The Della Robbia sketch is of the greatest interest. The drawing, either by Andrea della Robbia

[Continued above on right.



STUDIES OF A STANDING YOUTH BY PIETRO PERUGINO (c. 1450-1523); IN SILVERPOINT ON PINKISH PAPER. (8 1/2 x 7 IN.)

Canaletto drawing of the Thames is one of a number executed by the master while he was in England. A variant drawing of the same subject is at Windsor; while a picture of it belongs to the Duke of Northumberland. The Ascension Day drawing forms part of a series of which four others are in the British Museum.



"LANDSCAPE WITH A SATYR": A DRAWING PROBABLY BY TITIAN (1477-1576), BUT ALSO ATTRIBUTED TO DOMENICO CAMPANOLA. (7 7/8 x 6 1/4 IN.)



"COAST SCENE ON THE ADRIATIC"; BY FRANCESCO GUARDI (1712-1793): A MASTERLY VERSION OF A COMPOSITION ALSO PRESERVED IN A DRAWING AT THE BRITISH MUSEUM. (9 15/16 x 14 1/8 IN.)



"THE MILLINER'S SHOP"; BY DOMENICO TIEPOLO (1727-1804): A CONTEMPORARY SCENE WITH WOMEN ENGAGED IN NEEDLEWORK, WINDING WOOL, AND OTHER OCCUPATIONS.



"DISTANT VIEW OF ST. PAUL'S CATHEDRAL": A DRAWING MADE BY CANALETTO (1697-1768) THROUGH AN ARCH OF WESTMINSTER BRIDGE, IN PEN, BISTRE, AND INK WASH. (11 1/2 x 20 1/2 IN.)



"ASCENSION DAY FESTIVAL AT VENICE"; BY CANALETTO: THE STATE-BERGE ("BUCENTAURO") AT THE LIDO FOR THE "NUPTIALS" OF VENICE WITH THE ADRIATIC. (14 1/2 x 21 3/16 IN.)



# THE OPPENHEIMER SALE: MICHELANGELO, DA VINCI, AND TIEPOLO LOTS.

REPRODUCTIONS BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.



A MAGNIFICENT TORSO OF A MAN AND OTHER STUDIES  
BY MICHELANGELO (1475-1564).  
(Size: 9½ × 8½ in.)



"PORTRAIT OF A LADY," BY BERNARDINO LUINI  
(c. 1480-1532).  
(Size: 14½ × 10½ in.)



"A RIDER ON A REARING HORSE," BY LEONARDO DA VINCI  
(1452-1519).  
(Size: 5 9-16 × 4 11-16 in.)

THE Michelangelo drawing reproduced herewith is a study for his celebrated marble figure of Christ in the Church of Santa Maria sopra Minerva at Rome. The attribution of the woman's head by Bernardino Luini is confirmed by a comparison with a detail in Luini's fresco of about 1522 in S. Maurizio at Milan.

[Continued opposite.]

which also permits of a probable identification of the sitter as Ippolita Sforza Bentivoglio. Berenson has suggested a connection between the Leonardo da Vinci drawing of the rearing horse and rider with the equestrian monument of Francesco Sforza, but more recently it has been given as a study for one of the background figures in the Uffizi "Adoration of the Magi."



STUDY OF A MAN'S HEAD, BY ANDREA DEL SARTO  
(1486-1531); POSSIBLY INTENDED FOR A ST. JOHN.  
(Size: 12 5-16 × 9 1-16 in.)



"PORTRAIT OF A LADY," BY ANDREA PREVITALI  
(c. 1470-1528).  
(Size: 13½ × 10½ in.)



"PORTRAIT OF AN OLD MAN," BY AMBROGIO DA PREDIS (c. 1450-1520); ALSO ATTRIBUTED TO BERNARDINO DEI CONTI. (Size: 17 × 10½ in.)



"AN ANGEL HOLDING A MONSTRANCE," BY G. B. TIEPOLO  
(1696-1769); A STUDY FOR A HIGH ALTAR AT SAN PASCAL DE BAYLON, ARANJUEZ. (Size: 12½ × 10½ in.)



"GROUP OF PUNCHINELLOS," BY G. B. TIEPOLO; IN PEN  
AND BRUSH IN BISTRE.  
(Size: 9½ × 6½ in.)



"THE HOLY FAMILY," BY CORREGIO (c. 1494-1534);  
WITH THE HEADS OF AN ANGEL AND ST. JOSEPH ON  
A LARGER SCALE BEHIND. (Size: 10½ × 7½ in.)



## THE ANCIENT IRISH— FROM STONE AGE TO 1000 A.D.

A NUMBER OF SITES EXCAVATED IN VARIOUS  
PARTS OF IRELAND, AND THE TREASURES  
THEY HAVE YIELDED.

By H. O'NEILL HENCKEN, PH.D., F.S.A.,

Director of the Harvard University Archaeological Expedition in Ireland.  
(See also Pages 1021 and 1022.)

THE Harvard University Archaeological Expedition in Ireland is a part of the Harvard Irish Anthropological Survey, a research project of the Division of Anthropology of Harvard University. The Survey, which is directed by Professor E. A. Hooton, of Harvard, has as its aim the study of the Irish people, past and present, by means of social anthropology, physical anthropology, and archaeology. The archaeological expedition has received much generous support from many sources and individuals, including the American Council of Learned Societies, and has also been most kindly allowed to participate in the far-sighted schemes of State excavations in the Irish Free State and Northern Ireland. The Expedition has worked under the auspices of, and in co-operation with, the National Museum of Ireland and the Belfast Municipal Museum, where the collections excavated by us remain. Grateful acknowledgment must also be made of the constant help and advice of Dr. Adolf Mahr, Director of the National Museum. Full reports of each site are being published by the Royal Irish Academy and the Royal Society of Antiquaries of Ireland.

It is now apparent that there is emerging from the excavations of the Governments of the Irish Free State and Northern Ireland, and from those of the Harvard Expedition, a continuous picture of the archaeology of Ireland from the beginning of the Irish Stone Age in the Mesolithic Period, down to the time of the Vikings and the kings of Lagore. It has been possible for Mr. H. L. Movius, jr., the Assistant Director of the Harvard Expedition, to synchronise to some extent the phases of the Irish Mesolithic Period with those already known in the Baltic, and the significance of this work will be appreciated by all students of European prehistory. Much is also being learned from these excavations about the subsequent Irish cultures especially that of the Early Christian Period, which radiated a considerable influence over Western and Northern Europe.

Altogether, we have excavated fourteen sites, scattered over the country, and of these, five excavations—all of which have been conducted by Mr. Movius—have dealt with the Stone Age. An attempt to demonstrate the existence of Palaeolithic, or Old Stone Age, man in Ireland has hitherto been unsuccessful, but great success attended Mr. Movius's excavations at Cushendun, Co. Antrim. The earliest Irishmen of whom we know lived in the so-called Mesolithic Period, the cultural phase between the Old and New Stone Ages, and at Cushendun there was uncovered the key to the entire chronology of this remote period (about 6000 to 2500 B.C.). The deepest culture at Cushendun may be said to represent the earliest traces of man in Ireland. Attention was drawn to this site by Mr. C. Blake Whelan, M.A., M.R.I.A., of the Electricity Board of Northern Ireland, who, with Mr. J. P. T. Burchell, of the Prehistoric Society, did a preliminary excavation there in 1930. Other excavations conducted by Mr. Movius on the Antrim coast, at the classic Stone Age station of Larne, with the generous assistance of the Government of Northern Ireland, and also at Glenarm, have yielded cultures of much the same type. Larne was remarkably prolific, and the pit sunk in the gravel to a depth of 25 ft. produced over 10,000 implements of this remote epoch.

With the coming of the Neolithic culture to Ireland, about 2000 B.C., a very great change came over the country, as, indeed, it had over the rest of Europe. The simple economy, dependent largely upon hunting, which was all that the Mesolithic people had inherited from their Old Stone Age ancestors, gave way to a life that knew the making of pottery, the rearing of domestic animals, and the growing of crops. Not long afterwards there appeared a most important and novel innovation—the first metal, the almost imperceptible beginnings of the Bronze Age.

An excavation on the London-derry bank of the Bann River has contributed to the knowledge of the Neolithic Period. Here, at the bottom of a layer of white diatomaceous earth a yard thick, was found what appeared to be a fish-drying centre, used by the Bann fishermen 4000 years ago. It contained a great quantity of the type of flint flakes characteristic of the Neolithic Bann culture, as well as polished stone axes and pottery. To the same period belongs an elaborate "megalithic" burial-place at Creevykeel, Co. Sligo. This is shown in Fig. 6, after the cairn of stones which covered it had been removed.

The succeeding period, the Bronze Age, which lasted roughly from 1800 to 100 B.C., has left scattered over the country a vast number of smaller grave-mounds (cairns and barrows), some of which we have excavated. They have yielded numerous cremated interments, and

such other works of art as the Tara brooch. The remaining sites to be described may be considered in a general way the habitations of the Irish who were contemporary with these masterpieces, for the bulk of the material from them belongs to the Early Christian Period.

The earliest of these inhabited sites excavated by the Expedition is one of the "crannogs," or lake-dwellings, on Ballinderry Lough, on the borders of Westmeath and Offaly, in the very centre of Ireland. Here, a marshy island near the edge of the lake had been occupied at first by people at the border-line of the Bronze and Iron Ages. They had left behind the foundations of a wooden house, 50 ft. square, the lower parts of some wicker huts, pieces of coarse cooking-pots, and a few bronze and iron tools. The lake had subsequently driven them away by rising and flooding their dwelling-place. Much later, in the Early Christian Period, the marshy island again appeared above the level of the lake, and was reoccupied, but not before it had been slightly raised by the addition of a layer of cut peat, brushwood, and rubbish, including a disused dug-out boat (Fig. 3), and had been stabilised by the addition of rows of piles driven into the soft mud (Fig. 7). It was also surrounded by a stout palisade of oak posts, 120 ft.

in diameter, and was equipped with a roadway to the shore made of brushwood laid on the surface of the surrounding swamp. The occupants of this later dwelling on the island left behind a large number of weapons, utensils, and ornaments, of which the finest is the bronze brooch (Fig. 11), which belongs to the beginning of the Early Christian Period. In this brooch the ends of the ring are formed of two highly stylised animal heads, with bulbous snouts that face away from the opening for the pin. Upon the head of each animal is a shield-shaped plaque of scarlet enamel studded with ornaments of milleflore glass.

Another "crannog" or lake-dwelling, at present only partly excavated, is situated near the village of Dunshaughlin, in Co. Meath, about twenty miles north of Dublin. Though managed in the field by the Harvard Expedition, this excavation is one of the archaeological projects for the relief of unemployment under the Board of Public Works of the Irish Free State. It is also in many ways the most important piece of work undertaken by us, since this lake-dwelling is one of the very few excavable sites of the Early Christian Period in Ireland that can be connected with historical figures. From the middle of the eighth to the middle of the tenth centuries, this stronghold in the swamps at the edge of the Lake of Lagore was the residence of the kings of South Brega, one of the subdivisions of the ancient realm of Meath. These kings were more powerful than the size of their domain would lead one to suppose, however, for they maintained themselves for several generations in their citadel in the marshes at the back-door of the Danish kings of Dublin, at that time the most powerful leaders of the Vikings in Ireland. Indeed, the lake was so important to them that they, like some other contemporary Irish lake kings, took their title from it, and called themselves kings of Lagore. The Viking king, Olaf Cuaran of Dublin, succeeded in capturing the "crannog" in 933, however; and after that the rulers of South Brega only occasionally called themselves kings of the lake, which may mean that the "crannog" was falling into disuse.

The place itself, as revealed by excavation, was an artificial island, roughly circular, and 250 ft. in diameter. It was built by laying down near the marshy edge of the lake a thick matting of twigs and brushwood, upon which was heaped an enormous quantity of peat brought from some neighbouring bog. Another matting of twigs was then laid down, and another layer of peat, and this process was repeated over and over again until a solid island had been built up. This was then surrounded by a dense palisade of piles, partly to act as a defence and partly to hold together the material of which the island was made. In Fig. 4 may be seen these layers of twigs, bounded on the right by the palisade of piles. Some of the layers in Fig. 4 also appear to be the successive floors of the "palace," which had constantly to be raised, since it was steadily sinking into the marsh. Too little of the "palace" has as yet been excavated, however, to say more than that it seems to have been a big wooden, or possibly wicker, house around a large central hearth.

Besides the actual structure of the "crannog," the excavation is revealing an immense amount of information about the daily life of an early Irish king and his court during the eighth, ninth, and tenth centuries. They were evidently meat-eaters to a large extent, for some thirty tons of bones of sheep, goats, pigs, cattle and horses, many

(Continued on page 1034.)



1. THE FINEST SINGLE OBJECT FOUND BY THE HARVARD EXPEDITION IN IRELAND: A GAMING BOARD OF YEOW WOOD, OF THE LATE TENTH CENTURY A.D.

This beautiful gaming board has an elaborately decorated border and two handles, one a human head and the other the head of an animal. It was made by a late tenth-century artist of the Manx school of sculpture established about 930 on the Isle of Man by the Christian Viking sculptor, Gaut Bjarnarson. Dr. Hencken's article, which begins on this page, describes a number of successful excavations undertaken recently by the Harvard Expedition in Ireland. Some of its results are further illustrated on pages 1021 and 1022. The photographs are numbered throughout to correspond with the author's references.—[Photograph by J. Ardill, of the National Museum of Ireland.]

also skeletons which show not only the physical type of the Bronze Age population, but also the curious fact that arthritis was rife among them. The dead are often accompanied by pots somewhat cruder than those of the Neolithic people, and occasionally by small objects of bronze. Fig. 2 shows the stone cairn at Poulawack, Co. Clare, partially excavated, with two of its many burials uncovered.

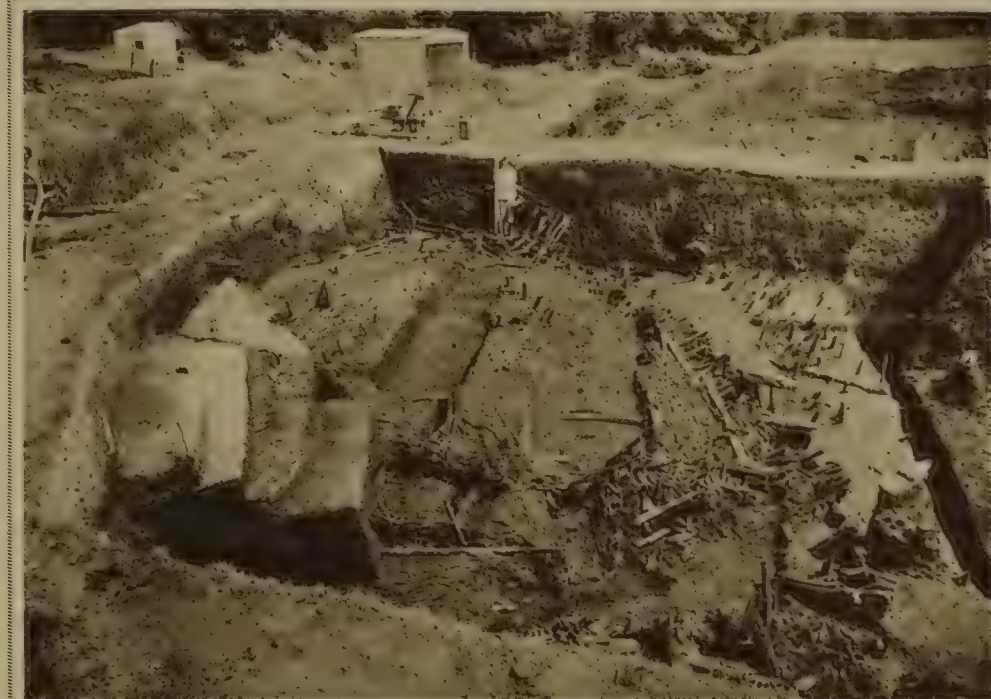
The Stone and Bronze Ages are known in Ireland more from graves and from finds of implements (hoards of bronze weapons lost in the bogs, or great quantities of flint tools washed on to ancient beaches) than from living sites, though Mr. Sean O'Riordain has recently recognised fortifications of the Bronze Age. The succeeding periods, however—the Iron Age (first century B.C. to fifth century A.D.) and the Early Christian Period (fifth to twelfth centuries A.D.)—are known much more from settlements, forts and lake-dwellings, or "crannogs"; though, of course, the latter period also produced manuscripts, such as the Book of Kells, the high crosses, and



## THE IRISH IN PREHISTORY AND EARLY CHRISTIAN TIMES: A NEOLITHIC TOMB; A BRONZE AGE CAIRN; AND CRANNOGS.



2. A RELIC OF THE BRONZE AGE IN IRELAND, WHICH LASTED FROM ABOUT 1800 TO 100 B.C.: A STONE CAIRN AT POULAWACK, CO. CLARE, PARTIALLY EXCAVATED; WITH TWO OF ITS MANY GRAVES UNCOVERED.



4. AN EARLY CHRISTIAN CRANNOG OF THE KINGS OF LAGORE: AN ARTIFICIAL ISLAND MADE OF SUCCESSIVE LAYERS OF BRUSHWOOD MATTING AND PEAT; BOUNDED BY A PALISADE OF PILES (RIGHT).



6. A "MEGALITHIC" BURIAL PLACE AT CREEVYKEEL, CO. SLIGO, OF NEOLITHIC TIMES: THE PRINCIPAL BURIAL CHAMBER (FOREGROUND); THE LINTELLED ENTRANCE TO THE TOMB (CENTRE); AND (BEYOND) AN OVAL COURTYARD.

In his article opposite, Dr. H. O'Neill Hencken gives a most interesting description of the early Irish sites excavated recently by the Harvard University Archæological Expedition, which has done work of much value and importance. Altogether, fourteen sites, scattered about the country, have been examined, five of them dating to the Stone Age and the others mainly to the Early Christian period. Our readers are referred to the article for a fuller description of the excavations illustrated on this page. The earliest of these in date is the neolithic burial place found at Creevykeel, Co. Sligo. In the foreground of Fig. 6 is seen the principal burial chamber, a long narrow structure of big stones divided into two parts by a pair of uprights. This was once roofed with immense slabs of stone, but these have long since disappeared. In the middle distance can be seen the lintelled entrance to the tomb,



3. AN IRON AGE CRANNOG, OR LAKE DWELLING, ON BALLINDERRY LOUGH, CENTRAL IRELAND: A DUG-OUT BOAT WHICH, WITH CUT PEAT, BRUSHWOOD, AND RUBBISH, WAS USED TO RAISE THE LEVEL OF THE SETTLEMENT.



5. A WELL-WOVEN MATTING OF BRUSHWOOD FORMING THE FLOOR OF A TENTH-CENTURY HOUSE IN A BOGGY LAKE AT BALLINDERRY: A FRAMEWORK OF PEAT AND TIMBER SURROUNDED BY PILES.



7. THE IRON AGE CRANNOG SHOWN IN FIG. 3 REOCCUPIED IN EARLY CHRISTIAN TIMES: ROWS OF PILES DRIVEN INTO THE SOFT MUD TO STABILISE THE ISLAND SURFACE AFTER IT HAD SUNK AND THEN RISEN ABOVE THE LAKE LEVEL.

and beyond it in the background the oval court where no doubt funerals took place. The whole monument, except the court, was originally covered by a huge heap of stones and earth. In the chambers were cremated burials, neolithic pottery, and many implements of flint and other stone. The latest site in date excavated by the Expedition is that shown in Fig. 5. It is a crannog, or lake dwelling, founded in the latter part of the tenth century near the edge of Ballinderry Lough in central Ireland. The weight of the settlement depressed the soft bed of the lake and caused the crannog to sink, so that three times during its occupation it was necessary to raise it in order to keep it above the level of the lake, and each time much of the flooring of the abandoned house was left. The first house (Fig. 5) is the best preserved. Photographs of finds from the various sites are given overleaf.



# RELICS OF THE EARLY IRISH: FINDS FROM OLD LAKE DWELLINGS.

(SEE ALSO DR. HENCKEN'S ARTICLE ON PAGE 1020.) PHOTOGRAPHS BY J. ARDILL, OF THE NATIONAL MUSEUM OF IRELAND.



5. A BRONZE HANGING LAMP OF ABOUT 1000 A.D. FROM THE LATER, OR TENTH-CENTURY, CRANNOG AT BALLINDERRY: ONE OF THE FINEST OBJECTS FROM THE SITE.



10. AN IRISH SILVER BROOCH OF THE VIKING AGE FROM CAHERCOMMAUN, A STONE FORT IN CO. CLARE.



11. A RELIC OF THE EARLY CHRISTIAN PERIOD: A BRONZE BROOCH FROM THE EARLIER BALLINDERRY CRANNOG.

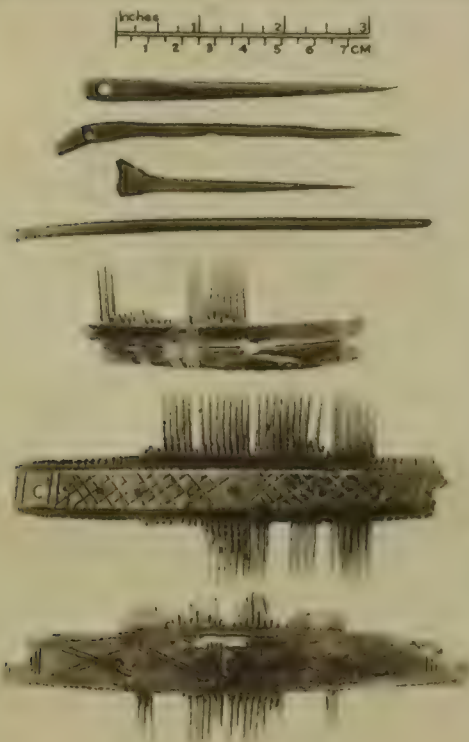
9. Above: A BRONZE BELT BUCKLE OF THE EIGHTH CENTURY FROM THE LAGORE CRANNOG; WITH FINE DECORATIONS OF INTERLOCKING SPIRALS. TYPICAL OF IRISH ART OF THE PERIOD.



13. A BRONZE DISC OF THE EARLY CHRISTIAN PERIOD FROM THE ROYAL CRANNOG OF LAGORE (2½ IN. DIAMETER): ONE OF THE MANY HOUSEHOLD FINDS FROM THE SITE.



12. IRON OBJECTS FROM THE LATER BALLINDERRY CRANNOG: (A) AND (B) KNIVES; (C) AND (D) SPEARHEADS; (E) A FETHER; (F) LINKS OF A CHAIN; (G) A SPOON; AND (H) A BILLHOOK.



14. BONE OBJECTS FROM THE LATER BALLINDERRY CRANNOG: COMBS, PINS AND NEEDLES USED BY IRISH LAKE-DWELLERS ABOUT 1000 YEARS AGO.



15. HOUSEHOLD OBJECTS FROM THE LATER BALLINDERRY CRANNOG: (A) A BRONZE BROOCH; AND SEVERAL PINS, ALL BRONZE EXCEPT (D), WHICH IS OF SILVER.



16. A CRUDE WOODEN FIGURE OF A MAN FROM THE LAGORE CRANNOG—PERHAPS USED AS AN ORNAMENT ON A BUILDING.

The objects illustrated on this page come from several sites in Ireland, excavated recently by the Harvard University Archaeological Expedition. They range in date from the beginning of the Early Christian period to the tenth or eleventh century A.D. The crannogs, or lake dwellings, from which they come, are described by Dr. H. O'Neill Hencken in his very interesting article on page 1020. Of the belt buckle of Fig. 9 he writes that it is an especially fine example of the decoration consisting of interlocking spirals, that reached its height in Ireland in the eighth

century and which is so important a part of the ornament of the famous Irish manuscript of the period, the Book of Kells. The silver brooch shown in Fig. 10 was found in an underground chamber of the stone fort called Cahercommaun in Co. Clare. It is of the Viking Age and quite elaborately ornamented. Besides three amber studs and three diamond-shaped pieces of gold, one of which has disappeared, it is decorated with six animals, resembling highly conventionalised dogs or foxes, four on the ring of the brooch and two on the head of the pin.





## What's the difference between a Cricket Ball and a good Whisky?

"A cricket ball," said Johnnie Walker, taking one in his hand, "has got a seam—you can see and feel where the join comes—and so it is with poorly blended whiskies. But a good whisky like Johnnie Walker is somewhat like a billiard ball, perfectly round, perfectly smooth; the blends of rare whiskies are so skilfully 'married' that there are no 'edges' to the whisky.

"Next time, before you add the soda, just sip a little—neat; you will find that roundness and depth and harmony which make it worth while to say 'A Johnnie Walker please,' instead of 'A whisky-and-soda.'"



**JOHNNIE WALKER** —born 1820, still going strong





## A PAGE FOR COLLECTORS.

### AN EXHIBITION OF MINIATURE PORTRAITS.

By FRANK DAVIS.

THE Soho Hospital for Women is to benefit from the sale of catalogues at an exhibition of Lord Hothfield's collection of miniatures which will open at the galleries of Messrs. Stuart and Turner in Soho Square next week. It is none of my business to point out that such a charity is more than deserving of your support: it is very much my business to direct your attention to a series of miniatures which has never before been on exhibition, and has been known previously to none but a few specialists. To say that they have never been described in print before would be not quite accurate, for Dr. G. C. Williamson compiled a catalogue for the present owner's father, and this was published in 1916; but, as the book was privately printed and only sixty copies issued, it is not swerving far from the literal truth when I write that the collection is unknown.

Apparently the late Lord Hothfield had a few family miniatures and gradually increased these until they reached about two hundred. He seems to have bought what appealed to his taste irrespective of the artist's name, discarding the poorer specimens as his knowledge and experience widened. The result,

as will be seen by anyone who makes his way to Soho Square between June 8 and 27, is a high standard of quality, with just a leavening of those minor errors without which any large collection acquired by these empirical methods would be merely dull perfection.

Miniature painting, it seems to me, must be a terribly difficult craft, for its scale so easily leads its practitioners into

1. IN THE EXHIBITION OF MINIATURES FROM LORD HOTHFIELD'S COLLECTION, TO BE HELD IN SOHO SQUARE IN AID OF THE SOHO HOSPITAL FOR WOMEN; A CHARMING HEAD BY GEORGE ENGLEHEART. (ACTUAL SIZE.)

Reproductions by Courtesy of Lord Hothfield.

a feeble surface elegance and makes them forget that pink flesh always has bone and sinew for a foundation: no category of artists has ever plunged into the heresy that the business of the painter is to paint pretty faces with more enthusiasm. The way of perfection is uncommonly strait and narrow, and only one man, I suggest, has ever travelled along it with complete success. That man is Hans Holbein. If you go to the Victoria and Albert Museum you can buy a picture-postcard of Holbein's little portrait of Mrs. Pemberton (diameter, 2 3/32 inches), and also, if you wish, a big photograph enormously enlarged. It is really staggering to compare the two and to realise how monumental, how splendidly composed, is this miniature, and how it has all the fine modelling and vitality and sensitiveness appropriate to a picture ten times its size.

Not many men could survive such a test as this, least of all those numerous fashionable miniature-painters of pretty women—all smiles and apparently no brains—whom the market is popularly supposed to favour above all others. I venture to remark that a portrait such as that of Fig. 4, James Scouler—a self-portrait—is worth several Cosways: yet everyone has heard of Cosway. Who was Scouler? Just



2. A HEAD BY ANOTHER WELL-KNOWN MINIATURIST IN THE EXHIBITION AT MESSRS. STUART AND TURNER'S IN SOHO SQUARE: MRS. WESTON, BY ANDREW PLIMER (1763-1837); WITH A FRAME SET WITH DIAMONDS. (ACTUAL SIZE.)



3. A PORTRAIT SAID TO REPRESENT LOUIS XIV., AND POSSIBLY BY PETITOT: AN ENAMEL IN A REMARKABLE FILIGREE FRAME OF SILVER AND ENAMEL. (ACTUAL SIZE.)



4. A SELF-PORTRAIT BY JAMES SCOULER: A WORK BY A LITTLE-KNOWN MINIATURIST (WHO STARTED PAINTING ABOUT 1760), THE EXCELLENCE OF WHICH MAKES HIS OBSCURITY SEEM UNMERITED. (ACTUAL SIZE.)

a young man who started painting miniatures about 1760 and died in 1810, leaving a comfortable little fortune. Very little is known about him beyond a story that one day at the theatre he made a sketch of George III. on his thumb-nail, and from it painted a miniature for a ring—and the King gave him a gold medal. There are several Englehearts, of which Fig. 1 is a fine example—George Engleheart, who worked for a time in Sir Joshua's studio and then branched out for himself; a successful and methodical man, whose account books are still (or at any rate were still in 1916) in the possession of his descendants, and give the complete story of his professional activities from 1773 until 1813, when he retired. During that time he painted 4853 miniature portraits. Less good to my mind, but in the opinion of everyone else Engleheart's equal in quality, is Andrew Plimer (1763-1837), once servant to Cosway and afterwards his friendly competitor. He settled towards the end of his life at Exeter, and his grandchildren, I am informed, are still alive—a circumstance which somehow brings one oddly close to the distant past (Fig. 2).

In order to write this article in time, it was necessary for me to dig out the various items one by one from a tin box in a bank—not necessarily the best method of forming a considered opinion. Two struck me as of exceptional quality and interest and likely also to cause a good deal of discussion. No doubt as soon as it is possible to see the collection properly displayed, other items will present equally enthralling problems. (I should add that neither of these appears in the 1916 catalogue, so were presumably acquired later.)

The first (Fig. 3) is an enamel in a remarkable filigree frame of silver and enamel, and is said to represent Louis XIV.

Is neither the Bourbon nose nor the Bourbon chin, and should be glad to hear the opinion of others on the point. The features are familiar enough, and should present no difficulty to those who have more than a superficial knowledge of personalities of the French Court in the last half of the seventeenth century. It is, in any case, an excellent portrait, and is ascribed with some confidence to Petitot.

The second problem comes nearer home and will therefore be more easily solved. Fig. 5 is painted on copper and shows a man wearing a breastplate and a red sash. It is suggested that this is Samuel Pepys. Admitted that the features are somewhat similar to other Pepys portraits, the question is finally settled for me by the fact of the breastplate. Pepys surely was no soldier, and I must admit that I can imagine no occasion when he would have dressed himself up in military uniform. (Dr. Williamson, in response to my S.O.S. on this point, has been good enough to express his entire agreement.)

Space remains for the mention of but one other interesting item—David Garrick's ring, in which his portrait was inserted after his death. The ring was worn by Mrs. Garrick, and left by her to Mrs. Henry Hill, great-grand-niece of David. From her it came to her grand-nephew, Leo Trevor, who gave it to the late Lord Hothfield in 1897.



5. A MINIATURE BY AN UNKNOWN ARTIST WHICH IS LIKELY TO AROUSE CONTROVERSY: A PORTRAIT PAINTED ON COPPER, SAID TO BE THAT OF SAMUEL PEPYS, THOUGH THE SITTER IS REPRESENTED AS WEARING A BREASTPLATE. (ACTUAL SIZE.)



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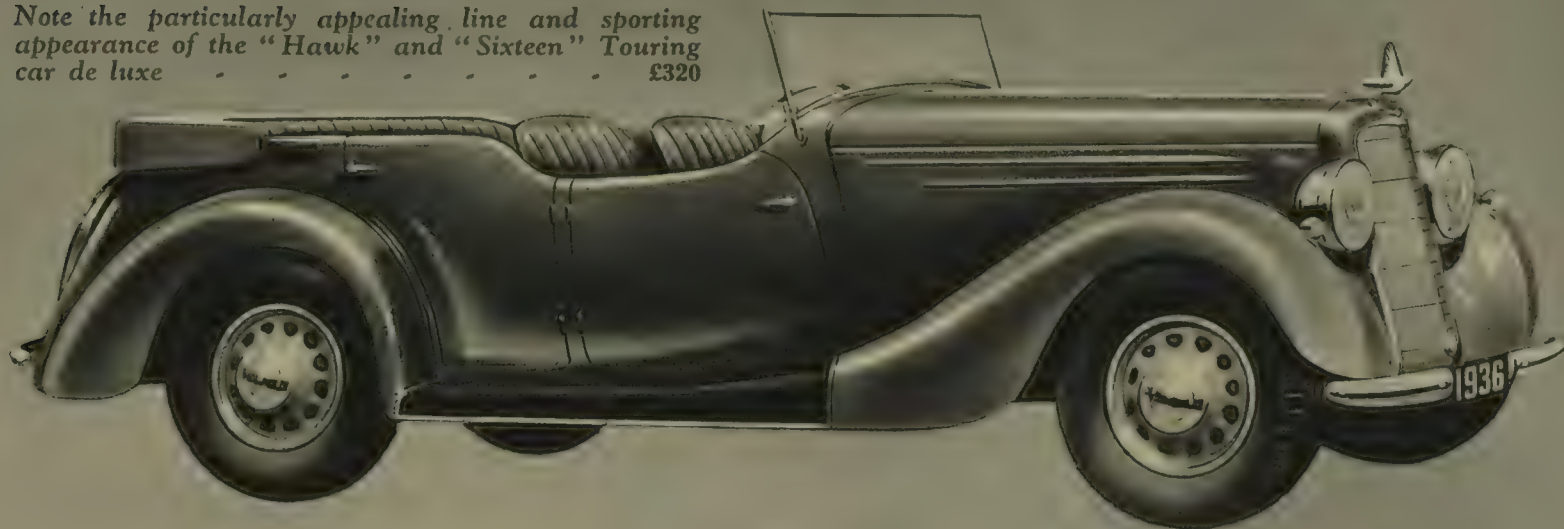
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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## INDUSTRIAL EQUITIES.

WHEN we come, in our pursuit of investment safety through ordinary stocks and shares, to consider industrial securities of this class, the difficulties of assessing future earning power are evidently formidable. With the example before us of the railway companies, and the way in which their apparently impregnable earning power was eaten into by the revival of road transport, it is hard to see how any industry can be certain that the commodity which it supplies is assured of a market in a far-away future; for very few of them provide the public with a service that is so universally required as that of movement from place to place. Lighting and water-supply, of course, are in a class by themselves; and electric power bids fair to be in an immensely strong position, as far as demand is concerned. In the case of iron and steel manufacture, engineering, cement, shipbuilding, and other producers of basic needs, it is fairly safe to be certain that some demand can be counted on far ahead; though the spectacle of shipbuilding, and the severe depression inflicted on it by economic nationalism, which has reduced the stream of world trade to a miserable trickle, reminds us to allow for the political vagaries of human nature in considering industrial prospects.

Against all these uncertainties we may, perhaps, set the fact that the sort of innovations which cause changes in demand are slow in producing their effects, and usually give investors a fair amount of time in which to turn round. Nevertheless, the progress of invention and of scientific ingenuity moves with an ever-quickenning tempo, and is a matter which can never be ignored by those who are looking for a collection of securities on which they can, as the market says, go to sleep. In this topsy-turvy world of to-day such slumber is apt to be expensive; and the price of investment safety is, as John Stuart Mill said of liberty, "eternal vigilance."

## DISTRIBUTIVE ENTERPRISE.

But besides these above-mentioned industries, which are chiefly active in production, there are the distribution trades, which carry out the all-important business of collecting the products of the manufacturers and distributing them to the final consumers. Warehousing and shopkeeping, as long as our economic life is on its present basis, are surely here to stay; though warehousing has been, to some extent, short-circuited out of existence by the direct connections established between many of the distributors and the makers of the goods that they sell. But then, there is the ever-present possibility of changes in the mind of the capricious public about the kind of article that it wants to buy, and also about the prestige of the different shops that it frequents. Since most of the ordinary consumers' shopping is done by women, who are popularly supposed (though, personally, I don't feel sure about this) to be even more changeable in their views on these points than men, the moods of the customer are an element in the problem that is very important, and equally difficult, to foresee.

To some extent this difficulty is overcome by the establishment of what are called multiple shops, where under one roof everything can be obtained that the heart of man or woman can desire. Here, at least, we can be sure that if, for example, any radical change happened in the kind of things that we wear or eat, the turnover of the multiple shops would not be affected. They might have to write off a certain amount of goods instead of selling them at a profit;

but here again the process would probably move sufficiently slowly to enable them to get round this difficulty without serious damage, and in the meantime the change of fashion would supply a considerable stimulus to new business. From this point of view the multiple shops are certainly in a very strong position.

## THE QUESTION OF MANAGEMENT.

Strong as it is, however, even the multiple shops, with their constant stream of customers buying an immense variety of articles, are just as dependent on good management and up-to-date methods as businesses which have a less wide-spread net. Any-

how much real information can be derived from it. For the moment it is enough to quote the opinion of a distinguished accountant, who, a few years ago, in the course of a paper read on the subject of balance-sheets, pointed out that they altogether fail to give any information about the one asset which is most important to every kind of company, namely, the "men who run the show." A highly skilled executive staff, with as free a hand as possible granted to it by its board of directors, is essential to the success of any enterprise; and unless we can be sure that a company in which we propose to invest is possessed of this priceless asset, we run a considerable risk of losing our money, or some of it.

But, it may well be asked, how can any ordinary investor, with no more than usual sources of information, be expected to know all, or anything, about what is happening behind the scenes of any company's activities? Even the directors of most companies are usually people of whom the outside public has never heard—in fact, it may be said that, as a general rule, directors who are not known outside their own offices and works are probably the best, because there is at least a chance that they may know something about the business over which they are supposed to watch; whereas, in the case of distinguished gentlemen put on the board in order to attract by their prestige the attention of the subscribing public when the company is floated, it is safe to assume that they bring the mind of an amateur to bear on its problems. And in the case of the managers, the executive officers responsible for the details of the organisation, probably not one in a hundred of them has ever been prominently before the public eye. The "men who run the show," on whom so much, perhaps everything, depends, are necessarily a mystery. To the investment experts of the City, the dealers and others who specialise in following the fortunes of particular companies, this is not so. It is their business to get information on all points affecting the fortunes of the companies on which they have to give opinions and advice; and the question of management is one about which they use every endeavour to keep themselves well informed. So we come back to that useful first rule for all who are considering industrial investments, that they should take every care to select them with the help of the best advice that they can get.

And it is not only on the subject of management that good professional advisers have sources of information that are not accessible to the ordinary investing public. Only those who know the City well can appreciate

the mass of floating knowledge, not only about securities, but also about the commodity markets and all kinds of enterprises and their prospects, that is available in a circle with a radius of about half a mile from the Bank of England. All this knowledge can be got at by those who know how to tap it, and, what is much more important, know how to assess the value of the opinions that they collect.

And even so, with all this sea of information to dip into, it is a common enough experience to see City opinion misled. For here, as everywhere else, the seers are like travellers being conveyed with their faces towards that part of the road that they have traversed, and trying to guess from what they see as to what the road ahead of them is going to be like. The past tells them much, but cannot tell them everything. Whence the sound doctrine of wide diversification of risks is one that can never be overlooked by investors in industrial equities.

## To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

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one who has followed the course of shopkeeping history with any attention cannot fail to have been struck by certain failures in the midst of a general record of sustained progress. Institutions that have once been household words for successful service of their clients have fallen into a second-rate position; and it has once more been proved that the possession of the most well-established "goodwill" will not prevent even shopkeepers from falling back in the race, unless the people who are responsible for their management bring the right abilities to bear on their duties, and are capable of guiding and anticipating the demands of their customers. In all kinds of industrial concerns, of course, this question of management is of paramount importance. Some investors believe that they can judge concerning the merits of industrial securities by studying the balance-sheets of the companies that issue them. This study is a fascinating exercise, and before we leave this question of equity investments it will be necessary to see





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## THE CHRONICLE OF THE CAR.

LAST week the Minister of Transport placed in position the last bar of a six-miles' length of pedestrian guard-rails in the East India Dock Road. This seems to be the thin end—though perhaps not



MOTERING IN THE HOME COUNTIES: AN M.G. TWO-LITRE MODEL OUTSIDE THE ENTRANCE OF NORBURY PARK, CLOSE TO DORKING.

so very thin—of the wedge of general traffic control. One of the main causes of the present excessive record of road accidents has unquestionably been the fact that authority has failed to appreciate that it is impossible to differentiate between the several elements of traffic, and has endeavoured to meet an increasingly difficult situation by concentrating control on a single one. Broadly speaking, there is only one traffic. It is made up of several different elements—motor, cycle, and pedestrian, with a fast disappearing number of horsed vehicles, a relatively few hand-carts, and so on. But all these several elements constitute what we know as road traffic, and if regulation is essential, as undoubtedly it is, the only way to safety is to bring all under control and treat them generically as *the traffic*.

I am very well aware of the fact that to enunciate such a view as this is to give rise to a storm of criticism from those who affect to regard the highways as the first preserve of the pedestrian. They argue that, as he was the first comer on the road, he has established an immemorial right to do exactly as he lists, and that all other forms of traffic, being to some extent interlopers and infringers of his rights, must give way to him. To a less extent, the cyclist makes this claim, forgetting that, not half a century ago, he himself was the Ishmael of the highways, and that he was subjected to the same criticism as is the motorist to-day. If we look at the matter in the right light, it must be acknowledged that new conditions require new adjustments. For good or ill, motor transport dominates the highways. It has become the very life-blood of the nation. It has made life as it is lived to-day possible, by opening up new industrial and residential areas, enabling the workers to live in healthy surroundings comparatively remote from the centres of

Beyond question, it has brought dangers and disabilities as well as benefits, the most serious of all being the toll of accidents which is one of the major domestic problems of the day. Therefore, ideas and methods require to be adjusted in line with these new conditions, and I do not think there is any question at all but that the first essential is to impose control and regulation on *all* the elements of the traffic stream.

I think the experiment of pedestrian guard-rails is a big step in the right direction. In places where they have been tried, the public has been quick to appreciate their utility, and they do serve the purpose for which they were erected. When first they were tried, it was said that pedestrians would not take any notice of them—they would simply dodge between the rails and cross the road just where and how they liked. That has not proved so. On the contrary, it is very much the exception to see anybody crossing except at the "gates" which coincide with the marked crossings. It is only a short step from public recognition of the fact that these rails are a real safety factor to acceptance of compulsory use of the crossings, and the bringing of pedestrian traffic within some measure of control. It will have to come, unless we are content to accept the present toll of the roads as an inevitable accompaniment of life under modern traffic conditions.



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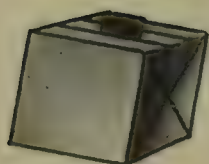
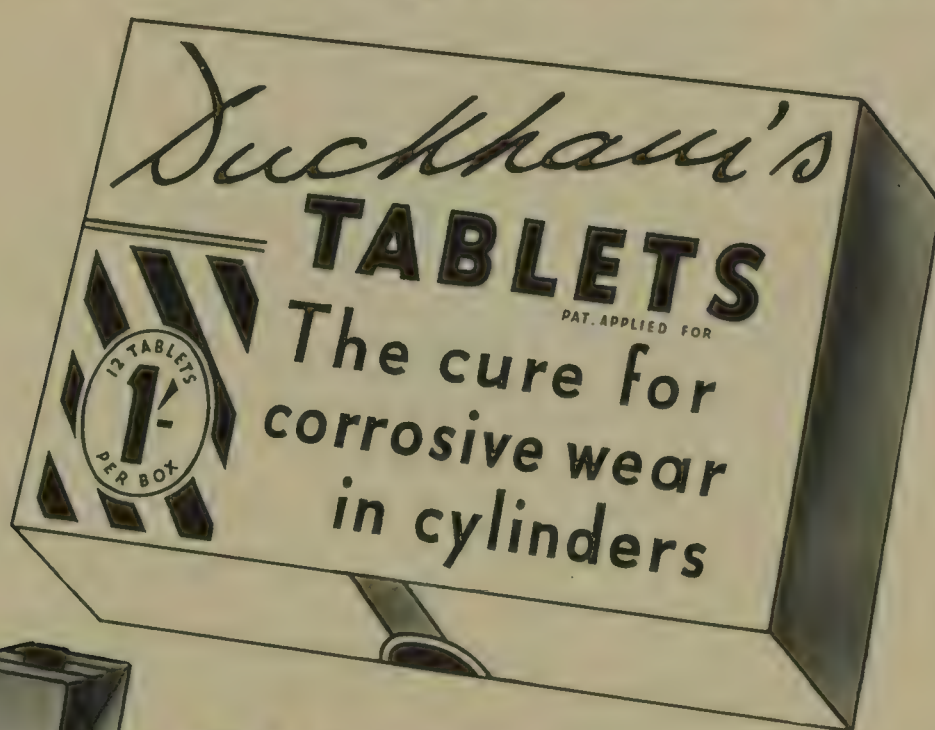
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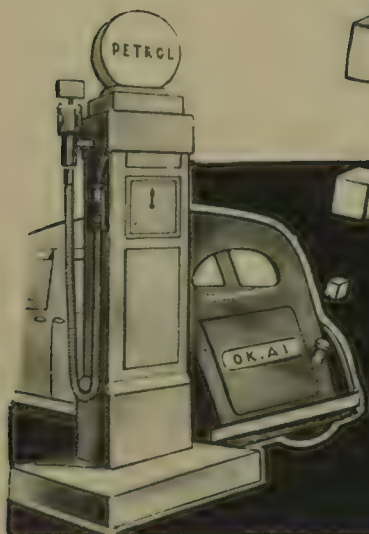


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## THE PLAYHOUSES.

### "THE FUGITIVES," AT THE APOLLO.

MR. WALTER HACKETT'S plays are not for the Tired Business Man, who is popularly supposed (at least by the critics) to regard the theatre as a place of mental relaxation. One must keep very wide awake to follow the convolutions of Mr. Hackett's plots. His latest comedy starts with a prologue, dated 1636, with Mr. Godfrey Tearle as a one-eyed pirate mutineer, and Miss Marion Lorne as a lady of the town. Next Mr. Tearle becomes a stern, relentless Scotland Yard man, tracking poor, fluttering Miss Lorne to her doom, because, simple lady's maid that she was, she had stolen a rope of pearls from a mistress who forced her to play cards every night—and cheated at the game. Cheating at cards is bad enough at one's club, but in the privacy of the home it is beyond the pale. How Mr. Tearle and Miss Lorne get involved with Miss Phyllis Dare, who is patriotically stealing crown jewels in order to finance a counter-revolution, is funny without being very plausible. The best act, as it should be in every well-contrived play, is the last. Aboard for England, Mr. Tearle finds that his prisoner, not being a British subject, cannot be extradited. So he marries Miss Lorne in order to make her a fit and proper subject for the Old Bailey. Mr. Godfrey Tearle (and it is nicely meant) plays the policeman as if to the manner born. Miss Lorne is as charming as ever.

### "MY SON'S MY SON . . .", AT THE PLAYHOUSE.

The late D. H. Lawrence's play is so wordy that one wishes the management had decided not to leave the completed acts "unrevised" (as announced on the programme), but allowed the author of "Love on the Dole" to adapt as well as "complete" it. Here there is a proviso to be made. Miss Louise Hampton's monologue in the first act—which every sensible playwright would have cut down to three lines, instead of its present five or six hundred—would have to be retained. It was magnificent, even if it was not drama. Miss Hampton had a speech that would have seemed interminable, had it not been so brilliantly handled. Connoisseurs of acting will certainly rate Miss Hampton's performance on the same level as Sir Cedric Hardwicke's monologue in "The Apple Cart." The scene is set in a mining village. A mother ties her sons to her apron-strings. When the elder marries, she hears with a malicious joy that he has already got another girl "into trouble." A hard,

matriarchal woman. "A baby's a trouble, but it's also a pleasure," she says. "A husband's only a trouble." Wordy as it is, this is an interesting play—and well produced. Miss Louise Hampton's performance alone should attract those playgoers who can distinguish between acting and ranting.

### BOOKS OF THE DAY.—(Continued from page 1008.)

entitled "THE LAST LANDFALL." By Desmond Malone (Bles; 10s. 6d.). There is the same sort of raw, stark, narrative, and undiluted talk, with many a riotous yarn. The author begins with his boyhood and schooldays in Ireland, and passes thence through variegated adventures—including that of being torpedoed by a German submarine and taken prisoner—until he finally fetches up in a Wimpole Street consulting room, which he leaves with a disheartening prospect before him.

Strictly speaking, I suppose that in an article about ships and the sea I ought to have given precedence to the Royal Navy, but for the moment, it must be admitted, topicality belongs rather to that less silent service, the Merchant Marine. The White Ensign replaces the Red in "GONE FOR A SAILOR." Being Fixes of Memory. By Capt. Lionel Dawson, author of "Flotillas" and "Mediterranean Medley." With thirteen illustrations (Rich and Cowan; 15s.). The word "Fixes" in the sub-title is a nautical term which the author explains at some length, and, I think, rather overworks by dragging it in constantly in the course of the book. That, however, is a minor point and does not in the least detract from its value as an interesting and entertaining account of life in the pre-war Navy. Captain Dawson here describes his experiences from the day when, in the year 1900, he "first put this uniform on," up to the eve of war in 1914. Among many amusing yarns I like particularly the one about the recalcitrant stoker and his non-existent wife in Dublin; and that concerning another Irish seaman who was devoted to his captain, and once, thinking him asleep, spread over him some extra bedclothes with the remark, "He's cold, the craythure."

Contrasts have been drawn between the sumptuous third-class accommodation in the *Queen Mary* and the hardships of steerage passengers in former days. There seems to have been a similar improvement in our ships of war. Recalling the conditions that prevailed in the Navy when he first knew it, as a midshipman, thirty-six years ago, Captain Dawson writes: "What with the smell of damp fag, and food from the gunroom, and the foul air in general, I believe that the living quarters of the junior officers in one of the old battleships must have been almost as insanitary as the cockpit of an ancient three-decker. Nor were the cabins of the junior Lieutenants, which were situated in this locality, much more salubrious." And now that my naval review is over, I think, the moment has come to "splice the main brace." C. E. B.

## THE WORLD OF MUSIC.

### "LOUISE"; AND GLYNDEBOURNE.

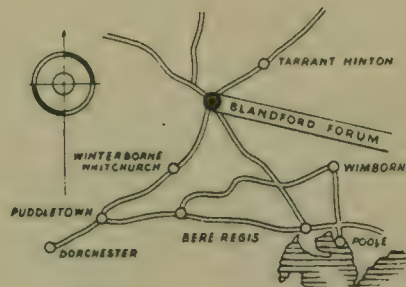
THE revival of "Louise" at Covent Garden on May 26 drew a crowded audience. This thirty-year-old opera by Charpentier has always been popular whenever it has been produced, but it is some years since it was last performed at Covent Garden. For its popularity there are many good reasons, chief among which is the fact that it depicts the life of a pre-war Paris, the Paris of the 'nineties, far more vividly and characteristically than any other opera. A well-known Belgian tenor, M. René Maison, took the part of Julien, and the French soprano, Bernadette Delprat, was a thoroughly convincing Louise. This is not an opera which makes very high demands on the principal singers, since its chief effects are largely pictorial. I should describe it as the ideal opera for non-musical people, because it has a good, clear, dramatic action, much variety of scene, and splendid spectacles, such as those in the second act when we are shown first of all the awakening of Paris at dawn from Montmartre, and then the lively scene in the dressmaker's workroom. The music of both these scenes is very appropriate, and the first of them especially may even be compared with Delius's orchestral evocations of mood and sentiment. I have for a long time contended that there is a rightful place for mediocre music of a genuine kind, and I would claim that "Louise" is a good example of mediocre music which successfully fulfils its function. The rarity of genius is not sufficiently admitted to-day, but men of talent have their place, too, and nobody would deny an agreeable and efficient talent to the composer of "Louise."

The Mozart Festival at Glyndebourne opened during the Whitsuntide week-end with the new production of "Don Giovanni" under Fritz Busch and Carl Ebert. Mr. John Christie has made a number of small improvements to his beautiful little opera house, and the fame of these opera performances has become so great that they are almost all sold out for the entire five-week season. A brilliant audience from all parts of the country occupied every seat before Fritz Busch took his place at the conductor's desk, and, with the first half-dozen bars, one had the feeling that all was well and that in "Don Giovanni" another triumph was about to be added to Mr. Christie's list of successful productions. It has not been possible to give a full account of "Don Giovanni" owing to the holidays, but it will be fully dealt with next week. W. J. TURNER.



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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## SUMMER-TIME IN FINLAND.

A COUNTRY well off the beaten track for summer holidays, and yet one that has a great many attractions to offer, is Finland, almost unknown before the war, except to the salmon-fisher, but



HISTORIC FINLAND: THE FINE OLD GREY-STONE CASTLE AT OLAVINLINNA, AT SAVONLINNA, IN SOUTHERN FINLAND.—(Photo. Ilmavoimat.)

now revealed to quite a few of us as a land of quiet beauty and of long summer days with abundant sunshine. There are, indeed, parts of Finland where, in midsummer, the sun never sets. There are wonderful summer nights, with their mysterious half-light; lake and forest and wild flowers, of rustic charm and historic interest; and a people whose hospitality, once enjoyed, will long be remembered.

No fear of language difficulty need deter anyone from visiting Finland, for the people are keen linguists, and English goes a long way in most parts, whilst, though Finnish and Swedish are the general forms of speech, German is also widely understood. Communications—by rail, road, and lake-steamer—are good; in fact, there is a fine motor road which runs right through Finnish Lapland to Petsamo, on the Arctic Sea, said to be the only motor road of its

kind in the world. There are modern hotels in all the larger towns, and quite sumptuous ones in Helsinki (formerly Helsingfors), the capital, whilst arrangements for tours to any part of the country and travel information of any sort can be obtained from the Finnish Tourist Association. Nor need there be any apprehension regarding food, for you will find everywhere good meat and fish, an abundance of butter, milk, cheese, vegetables, and fruit; while cleanliness is the invariable rule in Finland, as in Holland. One thing you must do—take the Finnish version of a Turkish bath, and experience the exhilaration of having your body whisked with a bunch of fragrant birch-twigs!

Finland is a country largely of lakes and forests and rivers, the last remarkable for their rapids, and of the three the lakes take first place, for there are actually sixty thousand of them, of varying size. Physical conditions such as these naturally favour sport, and fishing and shooting are excellent. Salmon, sea-trout, and grayling are caught in plenty; rough shooting includes hare, partridge, ptarmigan, plover, grouse, capercaillie, teal, and mallard; and as regards big game, there are bears and wolves, and the lynx is occasionally shot. Rowing and yachting are generally available—there are four yachting clubs, one English—also riding. Tennis is increasing in popularity, and golf is played on a course just outside Helsinki. Many visitors to Finland make Helsinki their headquarters, and a very charming city it is, with interesting old buildings of the period of Russian domination, and many extremely modern ones, of magnificent proportions. It is a great cultural centre, has a fine Diet House and University, National Theatre and Opera House, Museum, Art Gallery, a Swedish theatre, an interesting Market Place, and an Esplanade, where a military band plays during the summer, and near which are pleasant restaurants.

Much of southern and western Finland can be seen in the course of rail and road tours from Helsinki, and amongst the sights one certainly should see are Viborg (Viipuri), with its mediæval air, and not far from which are the famous Imatra Rapids, the largest in Europe; the Valamo Islands in Lake

Ladoga, and the great, romantic Greek Orthodox Monastery there; Savonlinna, a pretty health resort, with a most picturesque mediæval castle; and Turku (Åbo), the former capital, which has a thirteenth-century cathedral. Finland has bathing-beaches at Hanko, Naantali, Loviisa, and Terijoki; health resorts such as Heinola and Lappeenranta—for the Saimaa lake system; the heights of Koli and the Kangasala ridges are noted beauty-spots; and then there is Lapland to be seen, a country of vast wilds, swirling rapids, mysterious fells, and herds of reindeer, a land of Arctic glamour, with its midnight sun. To reach Finland you can travel direct by sea from Hull to Helsinki; or go from Tilbury to Helsinki via Gothenburg and Stockholm, or else by way of London, Amsterdam, Malmö, and Stockholm.



THE PICTURESQUE WATERWAYS OF FINLAND: SHOOTING THE RAPIDS ON THE BEAUTIFUL OULUJOKI RIVER IN THE EASTERN PART OF THE COUNTRY.

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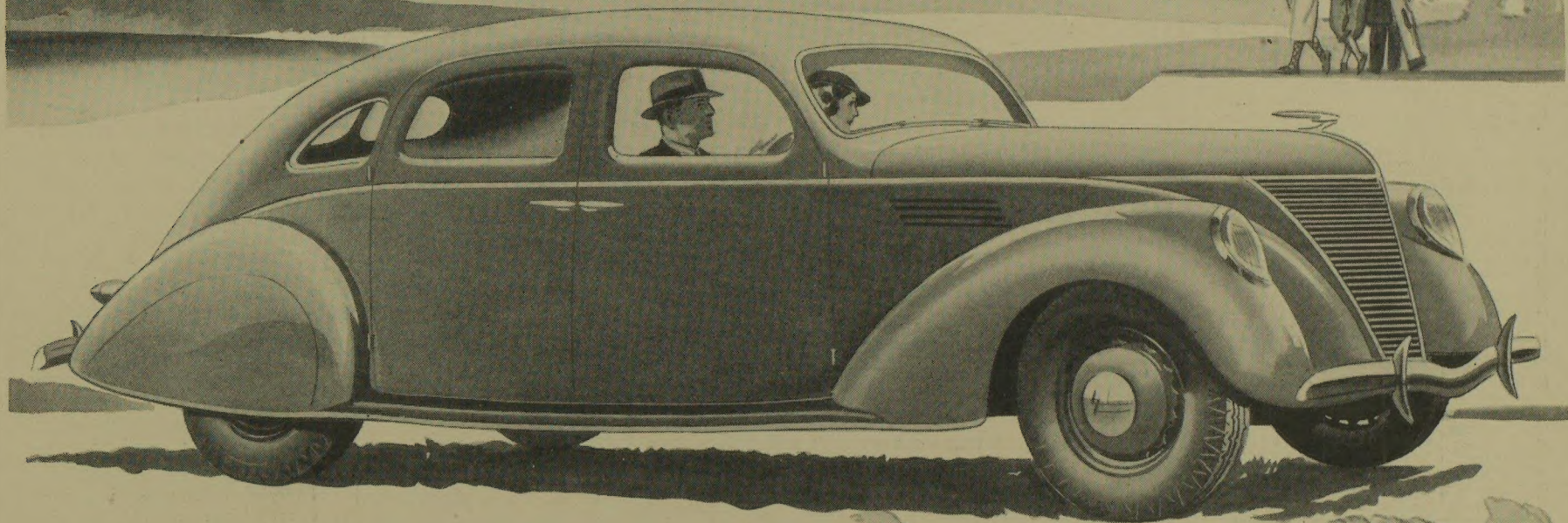


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## THE ANCIENT IRISH.

(Continued from Page 1020.)

of them broken for marrow, have been found where they were thrown in the mud outside the palisade. Obviously, the kings had extensive grazing-lands on the shores of the lake. Hand-mills for grinding grain have also been found, indicating some farming by the lake, but they are comparatively few. A multitude of iron weapons and tools, as well as bronze ornaments, has turned up, together with the evidence that such things were made on the spot. Great quantities of glass beads, some of many colours, and also beads of amber, probably from the Baltic, have been found; as well as a single example of the elaborate milleflore work of the period, glass mosaic set in enamel. There has also come to light a glass rod made to be broken into pieces for this kind of decoration—an indication that it, too, was a local product.

A surprising wealth of detail has also been revealed in ordinary things such as bone buttons, pieces of cloth, spindles, spindle-whorls, and needles. Even sports have been indicated, in the very occasional bones of the red-deer, wolf-hound, and game-cock, and in gaming pieces and dice. The completion of the site will do much to fill out the picture of the life of an early Irish king.

The site latest in date excavated by the Expedition was another "crannog" or lake-dwelling at Ballinderry, Co. Westmeath, and in the same lake-bed as the one already described. This second "crannog" was founded in the latter part of the tenth century, and continued into the eleventh, and perhaps even later. Like the Lagore Crannog, it was an artificial island, 80 ft. in diameter, near the edge of a boggy lake, and consisted of a mound of cut peat stiffened by a loosely constructed framework of timbers and surrounded by a palisade of piles to hold it together. Like the other "crannogs," it had served as the foundation for dwellings. It was also equipped with a little wharf of logs, and pieces of dug-out boats and paddles were found built into it (Fig. 5).

In Fig. 12 are seen a few of the iron objects from this "crannog": *a* and *b* are knives, and *c* and *d* are spear-heads of a kind associated with the Vikings; *e* is a fetter, *f* some links of a chain, *g* a large spoon found in a mass of cherry-stones, and *h* a bill-hook, probably of the type used to cut the brushwood used in building the "crannog." Fig. 15 shows (a) a brooch, and several pins, all of which are bronze except *d*, which is silver. Fig. 14 represents some of the objects of bone, combs, pins, and needles.

One of the best objects from this site is the bronze hanging-lamp seen in Fig. 8. It was suspended from

three hooks terminating in animal heads, which peer over the rim and which rise from bronze "escutcheons" with a simple pattern of copper inlay. The wick was placed in the pointed end of the lamp, and was separated from the oil-reservoir by a perforated bronze strainer. The hook at the opposite end was used as a means of tilting the lamp forward so that the oil, as the supply decreased, would still reach the wick. The lamp is embellished underneath with compass-drawn designs, and also with a plant ornament in the Ringerike style of Scandinavia, which shows that its date is not far from 1000 A.D. It is interesting to note, however, that the lamp is descended from a type of hanging-bowl common in Britain during the fifth and sixth centuries.

Much the finest single object found by the Expedition is shown in Fig. 1, a gaming board of yew wood with an elaborately decorated border and two handles, one a human head, and the other that of an animal. What the game could have been it is difficult to decide, but one possibility is an old country game called "fox and geese," and another is a form of solitaire. However this may be, it is perfectly clear from the decoration that the board was made by a late tenth-century artist of the Manx school of sculpture, established about 930 on the Isle of Man by the Christian Viking sculptor, Gaut Bjarnarson.

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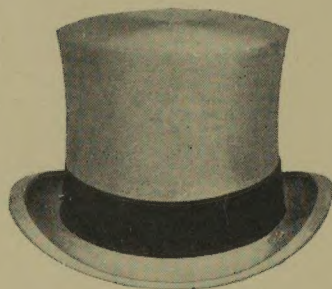


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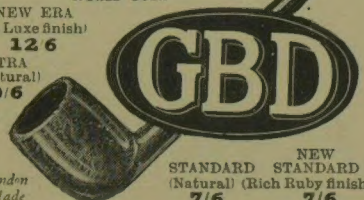
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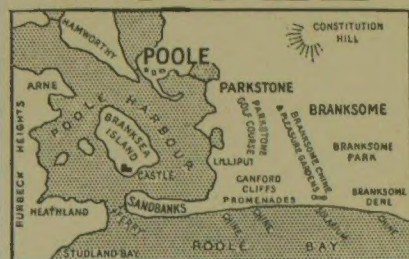
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